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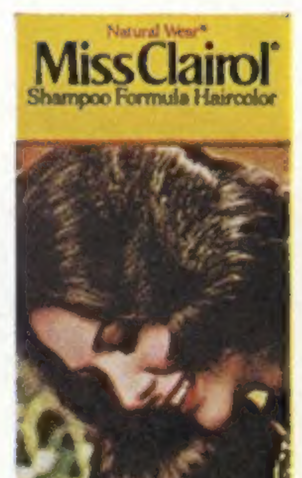
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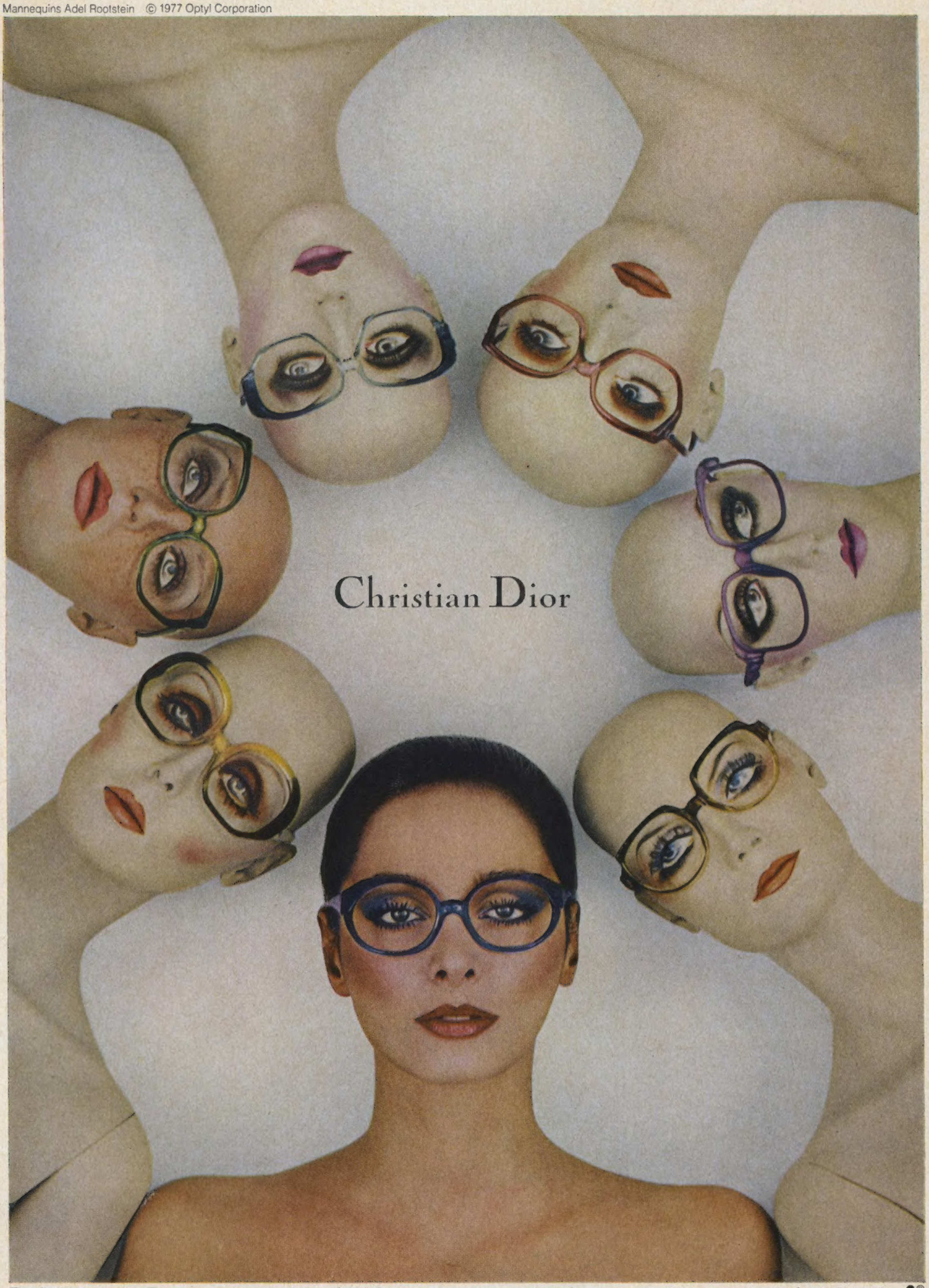
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BEAUTY ON OUR COVER The only kind of makeup worth putting on—especially in the summer—is one that lets skin show through (look at Lisa Taylor, here). Go for sheer texture, clean, soft color—Charles of the Ritz's extra-moisturizing Revenescence palette: Carmel over soft Orange lips, GingerGlow cheeks, Hickory eyeshadow. Makeup, Way Bandy; hair, Marc Pipino of Pipino-Buccheri Salon. Cover photo, Albert Watson. **FASHION** Calvin Klein's pale-yellow handkerchief linen top (Cantoni fabric)—the perfect pullover for summer! (And fall. And winter. And . . . !) About $86. At Saks Fifth Avenue; Neiman-Marcus; Frederick & Nelson. M&J Savitt jewelry, at Bloomingdale's Cul-de-Sac; Marie Leavell.

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Her fragrance is Ciara. Dress by Mignon. Jewelry by Bulgari
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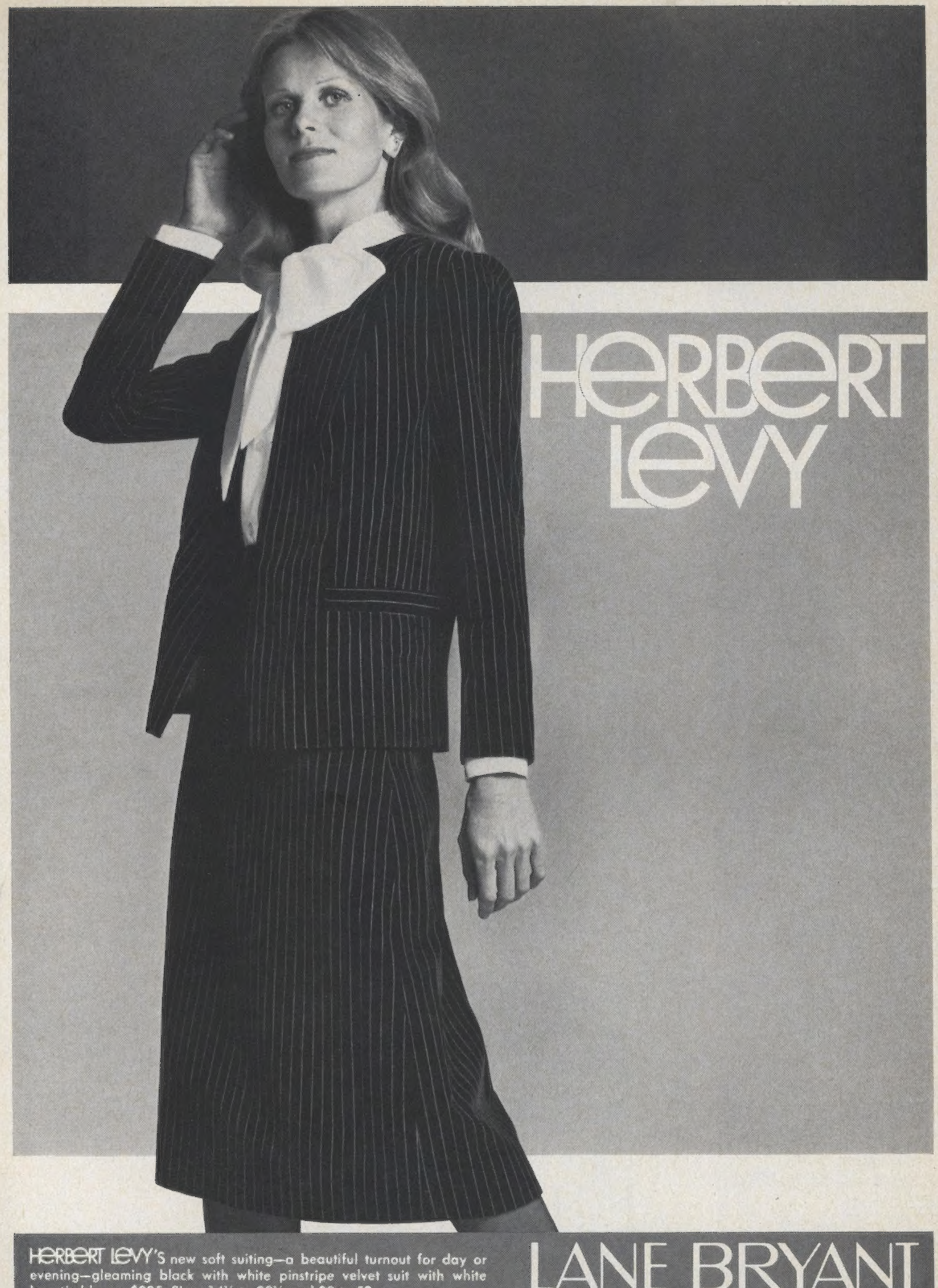
Creamy Powder Blush (with and without frost) is meticulously blended with creme for a fresh, unpowdery finish. And it comes with its own fluffy brush.

Super Luscious Liquid Blush blends on effortlessly. It takes only a tiny, tiny bit of it to give a long, long-lasting dewy glow.

There are, in all, 9 new blushing shades, each one more interesting than the one before. But then, you'd expect that from 'Ultima' II, wouldn't you?



'ULTIMA' II
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You Write Us

Prevention beats care

I was truly delighted to read in March Vogue the article "What You Eat . . . might prevent cancer—or cause it."

At last—an enlightened, *responsible* point of view. Of course cancer can be prevented; so can a host of other diseases—diabetes, arthritis, heart disease, high blood pressure, to name just a few.

Why, oh why is our society so geared to trying to *cure* rather than *prevent?*

A. J. MacGregor
Saskatoon, Canada

———— • ————

Erica Jong rouses and rewards

You have to be catering to a "totally trashy audience" if you think that your totally tasteless and totally mindless choice of Erica Jong [March Vogue] is going unmentioned.

Marion D. Sponzo
Avon, CT

Hurrah for Erica Jong! Her article "Being a Woman" in the March issue of Vogue really hit home. It cuts through the superficial differences that often pit women against each other (career women against homemakers; divorcées against wives; secretaries against women execs) and gets down to the nitty-gritty of reality; beneath the veneer, we are all the same.

Donna Olendorf
Utica, MI

Good idea—ballet exercise

Thanks for the terrific issue [April Vogue] which focused on fitness and health. I am surprised, however, to see so much emphasis on running and straight exercises. Anyone who has ever been out of shape knows that repetitive exercise can be boring, painful, and unlikely to inspire the dedication needed.

After trying all kinds of exercise regimens, I finally took a beginning ballet class four years ago thinking *that* might keep me interested and it did: when I started I weighed 30 pounds more than I do now, was three dress sizes larger, and could hardly walk across the room without being short

(Continued on page 16)

7:59 P.M.

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Les 'Shadows Français' Sont Ici!

The eyeshadows that have been helping to keep Frenchwomen's lids from drying out are now here!

Luscious, frosty "true colors" that are cushioned in moisture to care for and condition your delicate eye area. And with the pearl bonded to the pigment, there is no separation. No flaking. Just "true color" shining through.

Vive la différence!

Helena Rubinstein
The Science of Beauty



Is Looking Younger Important to You?

It's quite possible to be so wrapped up in the intriguing business of day-to-day living that you can go for months (maybe even years!) without giving much thought to how young—or old—you look. Then something happens that reminds you that the years are indeed passing, and with them that youthful look that you may take for granted.



What occurred in your life? Did you and a classmate out of the past browse through your highschool yearbook and giggle, a little wistfully, at how you'd both changed? Or did the clerk at the supermarket checkout call you "Ma'am" for the first time?

If you've faced your own private little moment of truth, the time has come for you to discover the secret of a mysterious beauty fluid that can help you look younger. How can this be? This remarkable fluid eases the dryness that accents the little wrinkle lines that can appear unexpectedly soon. Women from around the world have shared the secret benefits of this skin-cherishing liquid, known in the United States as Oil of Olay beauty lotion.

Smooth Oil of Olay over your face and throat. A profusion of pure moisture, tropical oil and precious emollients seem to disappear into your skin as you watch. The beauty fluid works with nature in its own mysterious way to ease the dryness that can too easily cause you to look older than you like. Perhaps even older than you are.

You'll notice your skin become softer and smoother within moments after gentling on Oil of Olay. And there's a marvelous renewed radiance and dewy glow you might not have believed you'd see again. The beauty fluid quickly eases dryness so those little lines can become less visible the very first day. It's a change noticeable to other people even though no one may comment. (Are they being tactful? Or perhaps mildly envious?)

Oil of Olay penetrates your skin astonishingly quickly, without leaving a greasy afterfeel or look...just a lovely lustre. The beauty lotion helps maintain the natural moisture balance of your skin, letting it become wonderfully softer, smoother, younger looking.

Now that you know about Oil of Olay and its beautiful benefits, join the devoted users who make it a part of their beauty ritual every day and night. Smooth on first thing in the morning, after you've washed or cleansed your face. Because fast-penetrating Oil of Olay doesn't leave a greasy afterlook or feel you'll find it marvelous under cosmetics. Or, if you prefer a natural, un-madeup look, the beauty fluid gives you a glow, while letting your skin live in a moist climate of its very own. Gentle on again at bedtime, to let Oil of Olay cherish and pamper your skin into quiet hours of sleep. It's nice to know as you slip into bed that there's no shiny look, but rather a fresh, appealing dewiness.

Morning and night won't be the only times you'll choose to apply Oil of Olay. Any time your skin feels dry (after washing with soap, when you've been out in windy weather, even after using some of the cosmetics you love best) is the ideal moment to let the beauty fluid importantly raise your skin's moisture level.

Is looking younger important to you? When you face that question for the first time, how nice to know that Oil of Olay is there to help.

Beauty Secret

Are sports and exercise becoming an increasingly large part of your life? Then be sure to carry Oil of Olay with your gear. When you've finished a few fast sets of tennis or worked out at the gym, Oil of Olay® sleeked on after your shower is a lovely way to pamper both your skin and yourself.

(Advertisement)

YOU WRITE US

(Continued from page 12)

of breath. The important point is that I found a kind of exercise which is enjoyable enough to do several times a week with the consistency one needs—and *that* has made all the difference. Ballet improves endurance, suppleness, balance, strength, speed, and coordination and, properly taught, elongates the muscles making the body more beautiful.

Sherrie Hinkle
New York, NY

Happy ending for a love story

Sonya O'Sullivan's story "A Very Tender Love Story" [April Vogue] is a delight. I'm glad that you've published such a fine piece, which is warm, gay, funny, and touching.

Anne Geismar
Harrison, NY

Dream-watchers and truth-readers

I do not understand the need for these long fiction and self-help articles [April Vogue]. The photographs were what I long depended upon to help me pull my look together—to adapt Paris to the American Southwest. I seldom read a word that is not printed underneath a photograph.

I'm not interested in seeing how people *are*. I want to see the way we could be.

Dée-Deborah Littlejohn
Abilene, TX

I have now been through your April issue "cover to cover" for the fifth time.

Your health and fitness articles are superb!!!

I'm keeping this copy for a guide for the future—if it can start *me* on a jogging/exercise regime (I belong to 2 clubs) one glance at it each morning will keep me on it!!

Hollis A. Wright
Scarsdale, NY

Adoration vs. Veneration

Allene Talmey's review of *The Myth and the Cult of the Virgin Mary* by Marina Warner [December Vogue] prompts me to write.

First—if the Virgin Mary was ever declared a "divine figure" it was done by the presumption of Ms. Warner, not by the Church. In fact, in 1954 Pope Pius XII, speaking for the Church in a radio address stated that it "strongly urged theologians and preachers of the word of God to be careful to refrain as much from all false exaggeration as from too summary an attitude in considering the special dignity of the Mother of God." The cult therefore which the Church ascribes to the Blessed Virgin is that of hyperdulia, the highest veneration, as opposed to adoration. This devotion stems from Mary's role in the Redemption as the Mother of Jesus Christ—a part which prompts the members of the Church to respect and love the Virgin as she herself had the foresight to say—and which is recorded in the Gospel: "all generations shall call me blessed, because He that is mighty has done great things to me" (Luke 1:48).

Another detail I must mention is Ms. Warner's mistaken concept "that sex is sinful." This third-century Manichean philosophy was totally refuted by the Church at

(Continued on page 18)

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YOU WRITE US

(Continued from page 16)

that time yet still exists through modern Victorianism.

Adele Loria
New York, NY

Allene Talmey replies: Is there a chance that the eminent *Catholic clergy to whom Marina Warner gives special thanks in her author's note know as much as you do? Is there a chance that the two hundred or so authors in her bibliography know something you do not? Is there a chance that the fifty or so "Papal Pronouncements, Pamphlets, Devotions" cited are of some value in "honest research?"*

After publication of my review, I showed it and the book to two close friends, both eminent *Jesuits. They read Warner. Although they did not agree wholly with her in all matters, they found the book and the review penetrating. That satisfied me.*

Tea in the pink

In your April issue re article on Farrah Fawcett—Farrah's Fresher-Upper—Pink Lemon Tea. I have looked in the stores and phone book for this tea.

Can you tell me where to buy this?

M. Gutierrez
Huntington Beach, CA

Pink Lemon Tea, available in California health-food stores, is packaged by Seelect Inc., 2067 Clarendon Avenue, Huntington Park, CA 90255.

Clothes for the pregnant; postpartum exercise

For the past five years I've been reading Vogue and can recall only one issue that featured maternity clothes and/or Vogue patterns for same. Being pregnant for the second time in those five years, I yearn for an occasional feature on maternity fashion.

Susan Robertson
Falls Church, VA

Last year I was pregnant with my first child and had begun a monthly subscription with you. I thought perhaps you could, in a future issue, write an article on various exercises after birth. I'm convinced there must be something more exciting a woman can do than the basic sit-ups and toe-touchings to get one's tummy back in shape. Also, how about fashions for pregnant women? I was getting very disheartened to see all the beautiful clothes and skinny models when I was pregnant.

Lisa Tiffany Kyle
Hurley, WI

What's happened in fashion in the last couple of years has played into the hands of pregnant women. Tunics, loose and floating shirts, easy dresses that belt or don't, skirts that wrap—all are part of the pretty-dressing-for-anyone syndrome—can take most women through a good share of the term of their pregnancies.

We haven't forgotten you, though. When something terrific in maternity dressing comes along, we'll try to let you know.

As for good post-pregnancy tummy exercises—we, too, think those could be a worthwhile find . . . and could work equally well for women who are not post-pregnant, just out of shape. We'll start looking for some to publish in a future issue. ▽



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Coty: The face of fashion.

Summer: A new romance with hats.

Hats are back this summer. To do something wonderful for the face. To frame it softly with sheer, delicate, translucent tones and textures. Shading, protecting and highlighting the face romantically.

And faces, from within that frame, should have that special summer glow of health. With makeup, sheer and natural, softly protecting and enhancing. All accented by the fresh, warm, vibrant tones of summer.

The Blush: Glowing Finish Cremepowder Blush. Silky as creme, lasting as powder. A beautifully blendable, fresh, glowing color that will stay radiant for hours. Waterproof too! And in a new compact with a break-proof hinge.

The Foundation: Glowing Finish All-In-One Makeup. One sweep gives you moisture, conditioning hydrolyzed protein, a sunscreen to protect, and sheer flawless natural color.

The Lips: Silksticks. Smooth, silky fresh summer colors. Lavished with hydrolized protein. Moisturizing and luscious.

The Face.

The model wears Coty's new Glowing Finish Cremepowder blush, Sunny Peach; Glowing Finish All-in-One Makeup, Soft Bamboo; Perfect Lashes Mascara, Brown; and Silksticks lipstick, Ginger Silk.



Hat by Don Kline, winner of the prestigious Coty Fashion Critics Award, presented by Coty to American designers of outstanding achievement.

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COMING

WHAT'S NEWS, WHAT'S

The klutz-crossed movie love life of Woody Allen...a book of the best insults...four TV must-sees...avoiding a tax disaster ...what the collectors grab now...and other insiders' info

Movies

By Rex Reed

Love and sex and terminal neurosis

Annie Hall
Directed by Woody Allen.
Starring Woody Allen and Diane Keaton
Like most great clowns, Woody Allen has always been able to make the agony of the world seem like somebody else's problem. Like most great artists, Woody Allen gets more introspective with age and security; his movies are taking on a personal patina. He no longer goes for the joke when a subtle mirror to the vulnerability of the human condition will do.

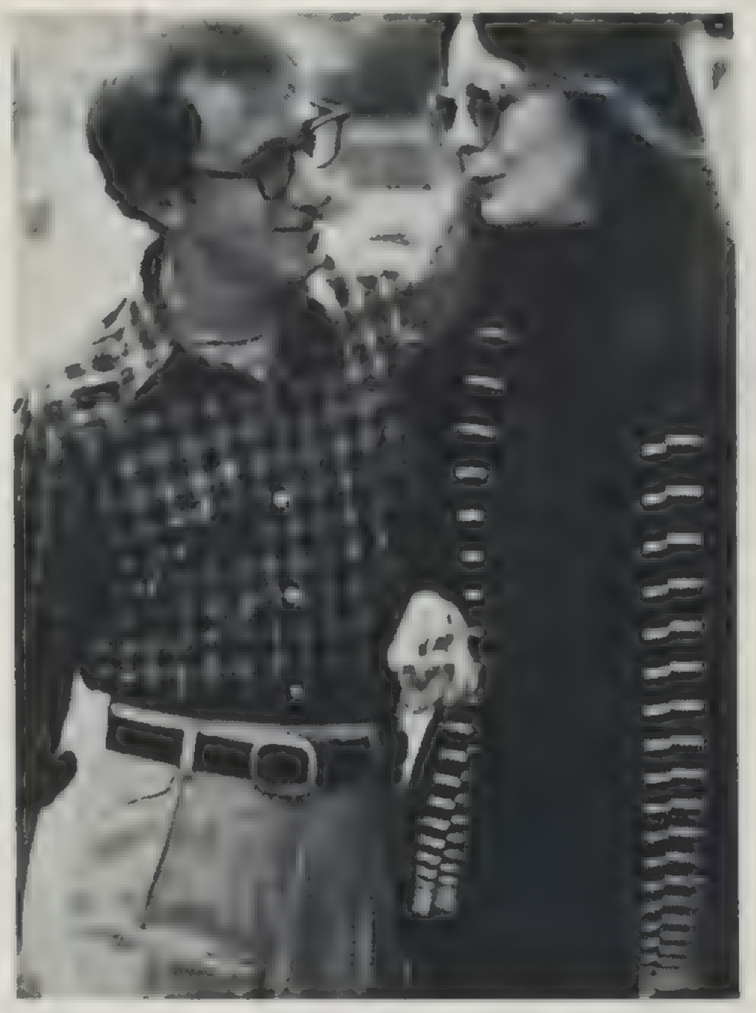
In *Annie Hall,* his most ambitious film to date, Woody examines the battle of the sexes in new and surprising ways. Looking for all the world like somebody who's wrinkled his clothes and ironed his face, Woody traces his sexual insecurity with women back to a nervous childhood (he grew up under the roller coaster at Coney Island), to ethnic guilt (he grows paranoid even when someone asks "Jew eat?"), and to the fact that everything our parents told us was good has turned out suddenly to be bad (sun, milk, red meat, college). He meets his first wife (Carol Kane) at an Adlai Stevenson rally, gets reduced by his second wife (Janet Margolin) to a cultural stereotype, explores water beds with a rock reporter (Shelley Duvall), and ends up with Annie Hall, the WASP of his kosher dreams (Diane Keaton), who introduces him to true love and terminal neurosis.

Much of the film (maybe all of it, if my hunch is correct) is autobiographical. There are hilarious juxtapositions of New York (where Gordon Willis's sumptuous cinematography makes the world look washed with romance) and Hollywood (where everything is bathed in unnatural light so bright the people look like X-rays). New areas of psychoanalysis are explored, and new dimensions are reached by Woody as a director. (Note the way Annie Hall leaves the bed during sex, to watch from an easy chair, leaving Woody to address her body and mind at different angles in the room.)

When *Annie Hall* ended, I really couldn't believe I'd watched a two-hour movie about Woody Allen's real-life problems relating to Diane Keaton and loved it so much. Maybe the point of the movie is that life, to Woody Allen, is meaningless unless it can be used as material for a movie. *Annie Hall* is enchanting shock therapy, with or without an energy crisis.

MORE MOVIES:

Between the Lines—Joan Micklin Silver's first film in color and a worthy successor to her "Hester Street"—is about an underground radical newspaper in Boston that's been taken over by a slick conglomerate. With the death of the counter-culture, one wonders what happened to these not-so-mild-mannered pot-smoking muckrakers of the 'sixties. According to Joan Silver, they went on to write first novels and became members of the respectable middle class, right along with John Lennon and Paul McCartney, that's what. A sizzling cast of newcomers (Jill Eikenberry, John Heard, Stephen Collins, Lindsay Crouse, Gwen Welles), and an offbeat movie with a heart. Fraternity Row features a different kind of nostalgia, rooted in the inviolate, immaculate social structure of fraternity and sorority life at an Eastern college in 1954. Cruelties abound in this backward glance at one of America's most shameful traditions and "Fraternity Row" focuses on a real tragedy that changed the hazing system forever. Paul Newman's son Scott is the villain. He's obviously been watching Dad and stepmom Joanne Woodward when their backs were turned; the kid has talent.



Above, Woody Allen and Diane Keaton in "Annie Hall": examining "the battle of the sexes in new and surprising ways"

Books

By Allene Talmey

From satisfying trash to a brash father of twenty

Full Disclosure
By William Safire (Doubleday, $10.95)
The salient point about this highly satisfying, amusing trash (much of it laid in the White House where the President, involved in a massive cover-up to conceal an election theft, must resign) is that Ballantine Books paid $1 million for the paperback rights. Another weighty point is that Safire knows his turf—Washington and the White House.

A former flack and a former Nixon speech writer, Safire got out safely in 1973 before calamity hit the fan in the Oval Office. Understanding White House routines, he has a scholar's feel for the knife-throwers there, the hustlers, the kissers, the groin kickers, and the news oozers. In that White House, power, politics, and sex form natural allies: there "everybody's banging everybody. . . ."

This is not a Watergate novel, for Safire's President Ericson is divorced, sleeps with the White House photographer (a woman), is blinded in an assassination attempt, and has as a personal friend his own hatchet man. To force the President's resignation when he is unable to discharge his duties, a bunch of the Cabinet members, some Congress people, and White House aides reread the Twenty-fifth Amendment, effectively.

In *Full Disclosure,* the White House is the dirtiest house in the country. Dab in the center of the filth is the blinded President. He is intent less on saving his sight, his cronies, his aides than on saving his venal skin. (Of course, some of his closest pals land in prison.) At the end, the former President, with his Seeing-Eye dog, is so out of reality that he can't realize that he did anything wrong. A righteous man.

We Must March My Darlings: A Critical Decade
By Diana Trilling (Harcourt Brace Jovanovich, $10)
In these essays, written between 1964 and 1974, the argumentative Diana Trilling sounds much the way Carry Nation looked leaving a wasted saloon, ax on her shoulder. (That is, all with the exception of the tender, politically perceptive memorial essay on "The Assassination of President Kennedy" of 1964.) Among the other essays are ones on the insurrection at Columbia University in 1968, "Women's Liberation," "Our Uncomplaining Homosexuals," and the title essay, an almost eighty-page report on her eight- or nine-week stay-in at a co-ed dormitory, Briggs Hall, at Radcliffe.

This formidable 1971-1972 report, a mixture of her dismay, fleeting sympathy, mystery, annoyance, boredom, repugnance, and barely concealed fury at the students and the administration shows Diana Trilling as a damn good reporter, not just of events but of emotions (hers). For the most part, she ignores the sociological facts that these students were exposed, far more than her 'twenties Radcliffe classmates, to conflicting social values, that they had more changes to cope with and had no set single script but many to choose from among undefined situations, previously defined. It's a marvel that the ones she lived among survived.

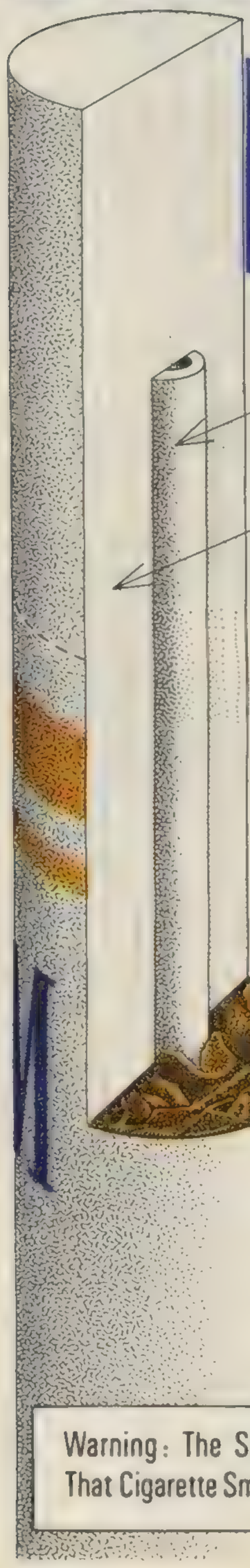
As self-righteous as John Foster Dulles, Diana Trilling is a starring intellectual belonging, I think, to that "small but highly

(Continued on page 24)

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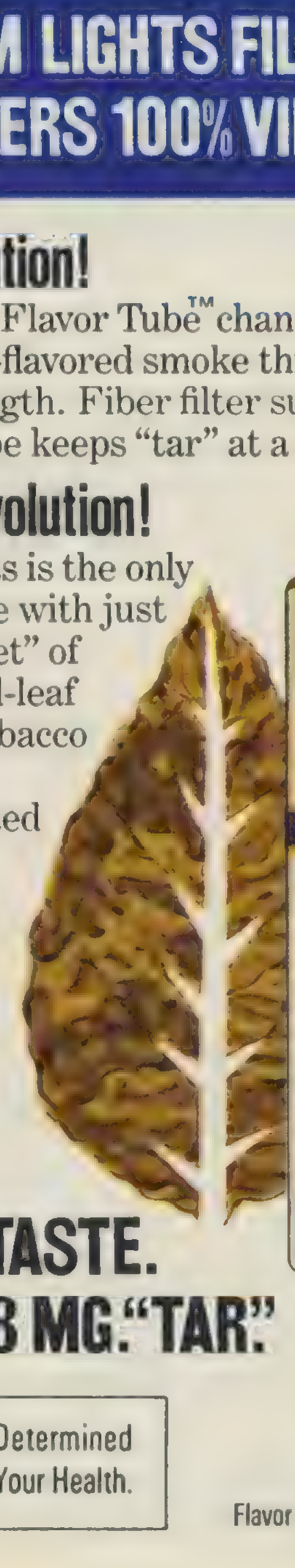


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vocal part of the population which takes the moral life of nations under its special supervision." Her dictum. She is a "certified student of culture," a phrase she used about another literary critic.

Part of the pleasure in reading Diana Trilling is that she has a gangster's memory for insult, a taste for vendetta. At varying points in this book she shoots out at Lillian Hellman, Jason Epstein, Garry Wills, former President Bunting of Radcliffe, and, among others, slaps around Norman Mailer with reasonable malice.

In these essays, Diana Trilling is often a delight, in spite of wrapping her theories and observations in an indestructible brown-wrapping-paper style, as if she were mailing them to Mongolia. When that package, however, is unwrapped, the complexities of her fighting, passionate mind have a unified value.

Heat
By Arthur Herzog (Simon and Schuster $8.95)
The maestro of disaster, Arthur Herzog has written in *Heat* a remarkably terror-filled novel. To even mention tension is to put the book in the category of feelings that could be relieved by Compōz; nothing relieves this tension except the final page.

The basis of *Heat* lies in global weather change, an unbearable increase in atmospheric carbon dioxide, lived through by characters believable and engaging. (Herzog thanks and acknowledges the advice and technical help of folk at the National Oceanic and Atmospheric Administration and at six other such institutions, taking the data out of the *Star Trek* column.) Like one of his endearing characters, Herzog has become a catastrophe sociologist. Towards the end of the novel, the heat in New York City rises to 118 degrees, with all power off, people going mad and animals deranged, corpses repulsive in the streets. *Heat* can freeze you in panic.

A Capitalist Romance: Singer and the Sewing Machine
By Ruth Brandon (Lippincott, $12.95)
In *A Capitalist Romance*, Ruth Brandon writes with a slow, even stitch, no stylistic embroidery, relying rightly on the spell of Singer. A really rotten actor, a poor but clever mechanic from upstate New York, and finally an eccentric millionaire, Isaac Merritt Singer (1811-1875) developed the sewing machine, changed the lives of millions, introduced installment buying, and beat up his wives and mistresses. He was a lovely lecher of a man, big, handsome, magnetic.

A bounder in business where he was rather shirty with his partners, he simultaneously ran four loving families, produced twenty children to whom he was an affectionate father, giving all his offspring his name even if some of their mothers had no marriage lines. One daughter married Prince Edmond de Polignac and became a friend of Marcel Proust. A son, Paris Singer, who practically invented Palm Beach as a resort, had a child by Isadora Duncan. To cap it all, Isaac's widow became the model for Bartholdi's Statue of Liberty in New York's harbor.

Art

By Barbara Rose

Brush up your Chinese

Traces of the Brush
Yale Art Gallery, New Haven, Connecticut; through June 27
In ancient China, calligraphy, the discipline of writing with the brush, was traditionally considered the highest form of artistic expression, superior to painting itself. This month, the Yale Art Gallery celebrates the beauty of Chinese calligraphy with *Traces of the Brush*, an exhibition of rare scrolls, albums, and fans dating from the eighth to the twentieth century.

Borrowing from museums and private collections in America and Europe, the show, a highly informative history of Chinese calligraphy, is brilliantly organized to inform a Western audience about the fine points of Chinese culture and connoisseurship. *Traces of the Brush* is an important step in helping us to understand the values

(Continued on page 26)

Where to eat now: Healthworks



The cuisine revolution of the 'seventies is simplification. The popular American aspect of the revolution derives from our 'sixties preoccupation with health foods. But the newer Manhattan "health" restaurants are not so much concerned with Zen regimes and organic produce as they are with healthy food dished up in delectable salads, accompanied by unexpectedly flavored breads, and rounded out with frozen yogurt—perfect summer eating. The restaurant in which to enjoy this food most prodigiously is Healthworks (left). Help yourself cafeteria-style to Turkey Bombay—slivered turkey, pork slices, roasted peanuts, perfectly iced greens—and douse with Madras curry dressing; or try traditionals such as Chef or Niçoise. Everything's so fresh you could be eating your way through L.A.'s Farmer's Market. Warning: Healthworks is so popular you may have to wait in line to get your sleek white tray.—L.L.



DAVID WEBB

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Palm Beach, Florida

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of a civilization vastly different from our own, one emerging as a contemporary political force that makes us want to know more about its past.

Kenneth Noland: A Retrospective
The Solomon R. Guggenheim Museum, New York; through June 19
Kenneth Noland, one of the leading color-field abstractionists of the 'sixties, is exhibiting a full range of his stained canvases, in his first full-scale retrospective, at New York's Solomon R. Guggenheim Museum. As a close associate of Morris Louis in Washington, D.C., Noland broke away from the thick paint, visible brushstrokes and emphasis on physical "action" that dominated the New York School in the late 'fifties.

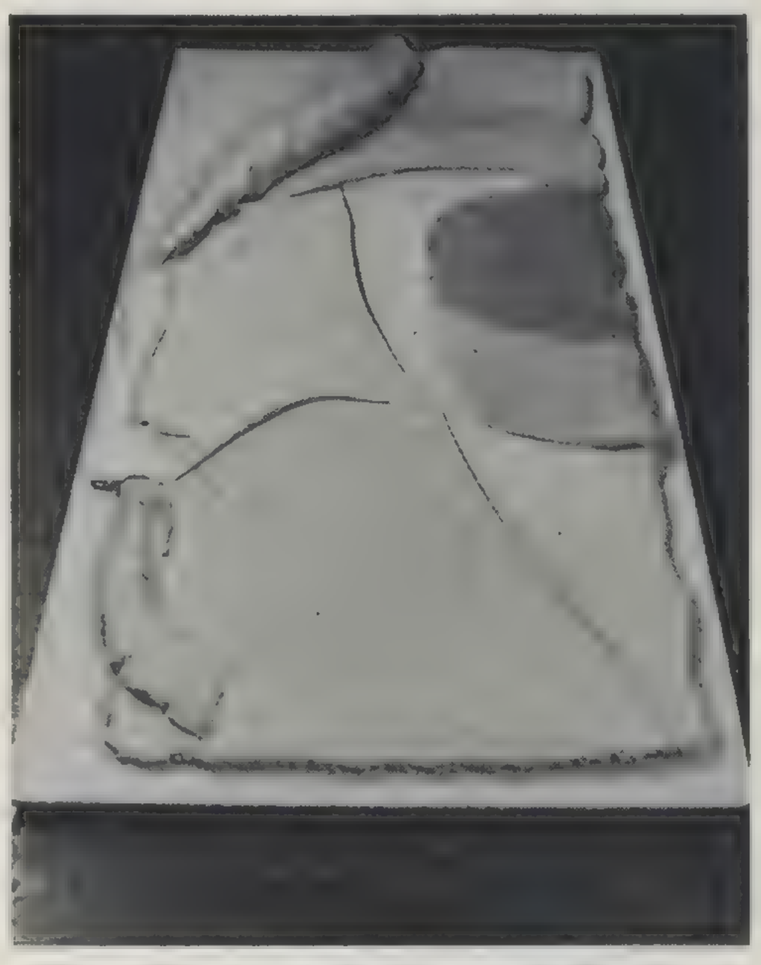
By staining brilliant hues directly into raw canvas, Noland emphasized color rather than gesture in paintings based on serial formats: beginning with concentric bull's-eye and cat's-eye structures, continuing with chevron and horizontal stripe patterns in the late 'sixties, and with banded and shaped canvases in the 'seventies. With a full selection of works from each phase of Noland's career, the exhibition is an important opportunity to evaluate his critical role in the development of postwar American painting.

Helen Frankenthaler: Ceramic Sculptures
André Emmerich Gallery, New York; through June 31
The 'sixties was a decade of great formal innovation, but the 'seventies may be remembered as the decade of technical innovation, as painters and sculptors delve into other media, borrowing techniques from one medium to infuse the traditional arts with new vitality.

One of the most stimulating experiments, sponsored by the National Endowment for the Arts and the New York State Council on the Arts, invited leading painters and sculptors such as Billy Al Bengston, Anthony Caro, Friedel Dzubas, Jules Olitski, and Larry Poons to work in ceramics for the first time. Often, results were spectacular, extending the range both of clay works and of the artists' own personal vocabularies. This month, the ceramic sculptures made by Helen Frankenthaler as part of the project will be seen at the André Emmerich gallery in New York. Proof that an artist can translate a personal style into any medium, Frankenthaler's evanescent floating imagery is quite marvelous to see translated into the solid forms of clay.

MORE ART:

The Art of the Manchus: Chinese art is the subject of another outstanding exhibit. At the Los Angeles County Museum of Art, paintings, porcelain, lacquerware, and colorful Manchu dragon robes and tapestries, all produced during the reign of the Manchu emperors of the Ch'ing dynasty who ruled from 1644 to 1912.
Three print shows: Worth the attention of graphics buffs, "Nineteenth-Century American Prints" (through June 12) at the Hopkins Center at Dartmouth College; "Between Past and Present," a survey of French, English, and American etching at The Cleveland Museum of Art; and "Rubens in Print," engravings, etchings, and wood-cuts from the collection of The Metropolitan Museum of Art, which reveal yet another dimension of the great painter.
The Fifth International Festival of Films on Art and Artists: Worth a visit to Asolo (the charming town outside Venice), the festival is held at the Eleanora Duse Theater from May 28 to June 30.



Helen Frankenthaler's ceramic "Mattress II," above: "proof that an artist can translate a personal style into any medium"

Sounds

By David Sargent

At-the-tops... on-the-ways

People who still think fondly of 1960's populism are always happy when pop-music artists they like are also No. 1 on the charts. It makes them think there's still some life left in the notion that great art gains an extra resonance by appealing to the broad mass of the country. Unfortunately, too often the top spot is occupied by artists who are "unworthy" by the standards of such secret elitists. As such a secret elitist myself, I can only applaud the recent success of **Fleetwood Mac,** who currently are touring the country after the success of their second No. 1 album in a row, *Rumours.*

Fleetwood Mac have been around forever, but it's only been since they blended the tough, time-tested talents of Britishers Christine and John McVie and Mick Fleetwood with the more popsy, unpredictably imaginative Americans Stevie Nicks and Lindsey Buckingham that they've shot to the top. The current Fleetwood Mac combine about all that is cherishable in late 1970's popular music, and may they keep it up for a long, long time....

Mstislav Rostropovich celebrated his fiftieth birthday recently, and it was a cause for multiple festivities. Rostropovich has long been known as the finest cellist in the world. But the cello repertory isn't very broad, and recently Rostropovich has turned to conducting. The result is that he is about to take over as music director of the National Symphony in our nation's capital—a rare and fitting honor for a Russian dissident émigré. And he's a wonderful conductor, too: always exploring the music in a way that's never routine, he ranges from the interesting to the revelatory....

So far **Sid Selvidge** is a local favorite in Memphis, a cult figure to a rather exotic coterie in Manhattan, and unknown everywhere else. One suspects that will change. Selvidge is a singer and guitarist who rivals Ry Cooder in his range and diversity of Southeastern American idioms, Black and white, and far surpasses Cooder in the quality of his voice. This spring he's been at Tramps, a New York nightspot normally given over to sophisticated cabaret entertainment, and through word-of-mouth (busily spread by various Memphisites resident in Manhattan) he's attracted a following that ranges from the press to socialites to music business people (Linda Ronstadt, record company presidents). Through it all, Selvidge remains a little withdrawn as a stage personality but a most satisfying, sometimes remarkable musician. And that voice—multicolored, tough, tender, and flexible, with a growling bass, plaintive tenor, and dazzling yodel—is something to hear....

Leon Kirchner has been a respected American composer for years, but he hasn't made the impact that such a man as Elliott Carter has made. Now with *Lily* in the news, his new opera based on Saul Bellow's novel *Henderson the Rain King,* Kirchner is at last getting the attention he deserves—as one of the most satisfyingly sensitive, sane men in American music, one who balances the rigors of the head with the demands of the heart....

Joan Armatrading hasn't "happened" yet in commercial terms, but she certainly has an audience. Born in the West Indies and raised in London, Armatrading is a Black singer-songwriter who embraces more influences than most people even know exist. She's a subtle lyricist and her singing voice has its allures. But mostly, it's her music, full of chunky, hard-driving energy and structural complexity, that sets her apart. With three records and a steady succession of tours here, she clearly has the tenacity to crack the American market.

(Continued on page 28)



Mstislav Rostropovich: The world's "finest cellist" takes over the National Symphony

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WHAT'S NEWS, WHAT'S COMING

Sports

By Kay Gilman

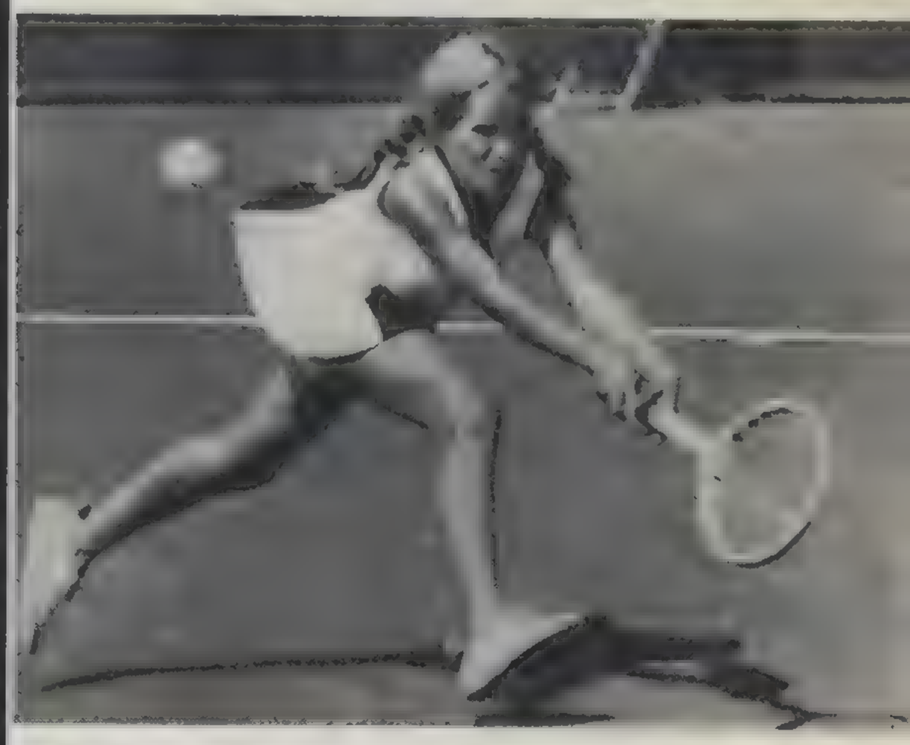
90-pound net threat

She's a five-foot-nothing, ninety-pound, freckle-faced strawberry blonde. What else is **Tracy Austin**? She's the fourteen-year-old transistor-sized scourge of the tennis courts, the most potent pigtailed threat since Chrissie Evert stormed north from Florida six years ago to the U.S. Open at Forest Hills.

Tracy, the baby of a family of tennis whizzes in Rolling Hills Estates, California, has won every championship in her age group; now she's testing the waters on the adult circuits with dazzling, not to say embarrassing, results. Last November she won a professional satellite tournament in Oregon; as an amateur she couldn't take home the $7500 first-place money. In April she defeated Dianne Fromholtz, ranked eighth in the world, in the Family Circle Magazine Cup at Hilton Head, South Carolina, then lost a fierce struggle to Kerry Melville Reid in the quarter-final round.

"Tracy is better than Chris was at fourteen," says one expert observer of the women's tennis scene. "She's got the net game that Chris has never had. Plus, she's smart—she can analyze her game and correct her mistakes while a match is going on."

This month Tracy should be playing on the Wimbledon grass, both in singles and with big brother Jeff in the mixed doubles. All this, and guess what other scalp is dangling from Tracy's belt? The salt-and-pepper toupee of Bobby Riggs, whom she dispatched in straight sets as efficiently as that other champion, Billie Jean King.



Kid whiz Tracy Austin, above: "Better than Chris Evert was at fourteen"

MORE SPORTS:

Wimbledon: Some may call it fusty, but from June 20–July 3, Centre Court, Wimbledon, is the prime address in tennis. NBC will televise the final rounds via satellite and will celebrate Wimbledon's one hundredth birthday with a special on June 18.

(Continued on page 32)

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The lips shown on the left are done in Down-Right Russet. There are eleven other shades. All so extraordinary they're available only in hair styling salons.

LIPS TIPS

Follow these three simple steps, shaping your lips as you colour. 1) Apply pH Plus Conditioning Pressed Powder to hold colour in. 2) Pencil in or brush on outline. 3) Fill in with pH Plus Conditioning Lipstick.

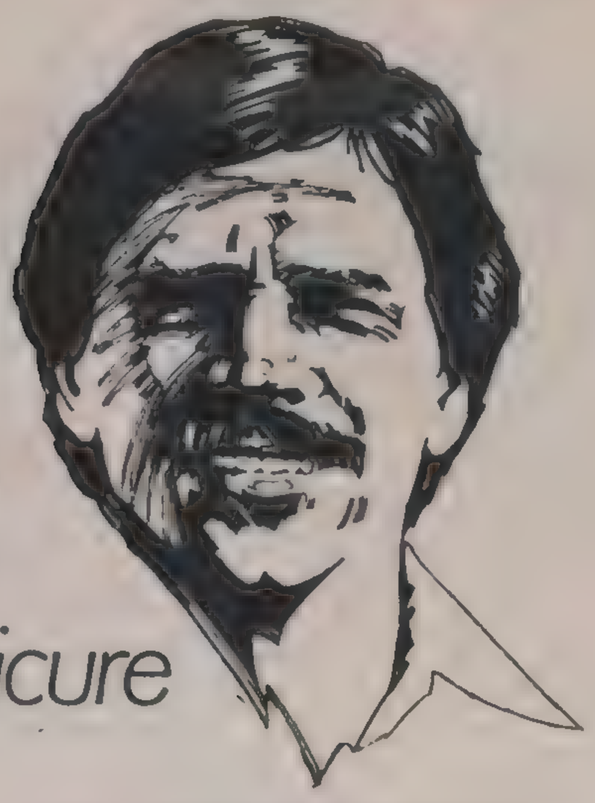
Small lips look larger, more eloquent, when they're outlined just outside the natural lip line with a darker shade. And then filled in with a light frosted colour, more in the center than on the sides.



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Shown here: Right-On Red, Iced-Right Russet, Brandied Tangerine and Pinkberry Mauve. There are four other glorious shades. All colour coordinated to pH Plus Conditioning Lipsticks. Experience one of them with your next manicure at a salon that sells Redken.



after the manicure

Jimmy Victor, Santa Monica, California

Here's how to keep your salon manicure looking good longer. From Jimmy Victor of THE HAIR FORUM in Santa Monica, California: Learn how to pick up objects with the pads of your fingers instead of the nails. (This takes practice.) Use rubber gloves for cleaning and a pencil to dial the phone.



Watch your protein intake (especially when you're on a diet) because this will affect the condition of your nails. Pick up a bottle of the same pH Nail Colour your manicurist used for quick touch-ups.

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WHAT'S NEWS, WHAT'S COMING

Taxes

By Julian Block

Paying those babysitter blues

You are liable for Social Security taxes on **wages paid to household employees** if you paid fifty dollars or more in a calendar quarter to someone you hired for household help. This includes babysitters (adult or teenaged), cleaning persons, maids, cooks.

The IRS warns that you should be filing a Form 942 (Employer's Quarterly Tax Return for Household Employees). Form 942 must be accompanied by the 11.7 percent tax—5.85 percent each from employer and employee on the first $16,500 of wages—due on the compensation paid during the quarter. The filing deadline is the last day of the month following the calendar quarter. For instance, the deadline is January 31 for the quarter ending December 31. You are responsible for paying the entire 11.7 percent tax whether or not you deducted the employee's share from his or her wages. Remember, though, that Social Security taxes are not due on meals and lodgings or on what you pay to an "independent contractor"—say, a plumber or TV repairman.

There can be a stiff price to pay for not complying with these rules. The IRS can go back as far as it wants to and hit you for unpaid taxes (including the employee's share) and interest, as well as a slew of penalties that can go as high as 50 percent of the taxes due. This was made expensively clear to a Mississippi woman who employed two domestics for seven years but decided to "let a sleeping dog lie" when it came to Social Security taxes. Somehow the Social Security Administration and the Internal Revenue Service found out what happened; and she wound up paying over $3700 in back taxes, interest and penalties.

There also can be a delayed day of reckoning for Social Security tax evaders when a former employee applies for Social Security benefits based on earnings that should have been reported in earlier years.

Collecting

By Judith Goldman

New heavyweight champ: cut glass

Exhibitions breed collecting fashions. Glass rooms, spun-glass gowns, glass blowers in Libbey's Crystal Art Room at the 1893 Columbian Exposition made Brilliant American cut glass popular. That glass was a carriage trade item; heavy, expensive, its dazzling, prismatic cuts reflected opulent lights and mirrored a luxurious pre-income-tax age. Grover Cleveland ordered cut stemware for the White House in 1886; in the 1890's "no table was correct unless it cost a million and weighed a ton." But the manufacture of Brilliant cut glass was short-lived. Modern production altered quality; World War I, income tax, and the Depression made conspicuousness unfashionable.

Fifteen years ago, many kinds of glass were undercollected. Tiffany globes had reasonable price tags; cut-glass dishes were unimportant items that sat on important tables. Both were easy to find at country auctions, yard sales, and nonspecialty stores. Tiffany and great Art Nouveau glasses are now almost unaffordable passions; but cut, engraved, and pressed glass still remain undercollected.

But not for long. Great cut glass in the rare patterns *quatrefoil* and *rosette* is hard to find. A Montrose punch bowl is valued at $45,000; a small piece of colored cut glass can range from $1000 to $3000. Once again an exhibition, "**Cut and Engraved American Glass,**" at the Corning Museum in Corning, New York (through October), has brought cut glass back to its limelight.

Cut glass may still be found in yard sales, but it's increasingly unlikely. The field is specialized. Each kind of glass has its own rules of quality. The easy dictates—like cut glass has sharp edges—won't take novice collectors far. The sales of a handful of experts—Harry Kraut in New York City, Freda Lipkowitz in Howard Beach, New York, Herb Weiner in Houston—and the exhibition at the Corning Museum are your best beginnings.

TV

By Diane English

Mini-screen, maxi-dances

Dance In America: Trailblazers of Modern Dance
June 22, 9 P.M., E.D.T. (check local listings), PBS

There are those people who hold fast to the idea that if God had wanted ballet on television he would have built a twenty-four-inch stage. But those people have not been following PBS's *Dance in America* series. Here, don't expect to see major works of art danced by tiny ants in leotards or footage from an immobile camera punctuated by horrendous cuts and zooms to dancers' feet. Expect instead a translation of dance to television of the most skillful and sensitive sort: where producer, director, and choreographer work as one.

The success of *Dance in America* hinges on its realization that dance works conceived for the scope of the stage do not survive a literal translation to a medium only inches in diameter. From working closely with the choreographer and taking the time to familiarize that artist with the strengths and weaknesses of the TV medium, an adaptation emerges that is a work of art in its own right. Several years ago, *Dance in America's* first experiment in collaboration—with Agnes de Mille on her American classic *Rodeo*—set precedents for televised dance. Since then, the series has represented the most important forces in American dance—from Martha Graham and George Balanchine to Twyla Tharp and Merce Cunningham—creating a videotaped archive of what someday may be viewed as dance's "golden age."

On June 22, *Dance in America* presents a special one-hour program called "Trailblazers of Modern Dance" that traces modern dance back to its roots at the beginning of the twentieth century. The result is a brilliant collage of reconstructed dance works, rarely seen film footage, photographs, source music, and artwork spanning two generations of dance artists—including Isadora Duncan, Martha Graham, Ruth St. Denis, and Doris Humphrey—whose effects on dance have also been echoed in art, fashion, theater, and film.

Although television critics complain that the electronic medium has killed off our appetite for live performance, a recent survey conducted by Exxon (*D in A's* corporate underwriter) shows that good televised dance is actually boosting attendance at live performances. Consider this, plus the fact that a single broadcast of a dance company's performance can reach more people than that company has reached in all the years of its existence, and this often abused medium takes one more step toward reaching its potential.

MORE TV:

James Michener's World: PBS, June 21. "Israel: A Search for Faith" begins this monumental (running until December 1979) eight-part series. Author James Michener takes us on a personal odyssey to parts of the world he knows best; Hawaii is next, scheduled for December 1977.

The Hidden Universe—The Brain: ABC, June 12. Television has taken to peeking inside the body. Spurred on by the high-ratings of PBS's "The Incredible Machine" and CBS's "The Miracle Months," ABC utilizes super-advanced photographic techniques to look at the source of all human emotion, speech, vision, movement, and memory.

Shields and Yarnell, the young husband-and-wife mime team who, literally, worked their way up from the street (they were New York City street performers) to regular spots on "The Sonny and Cher Show," have been signed by CBS to star in their own summer series. If you've never seen them in action, get set for energy, precision, unlimited invention, and an inevitable reaction of "Now how did they do that!"



Shields and Yarnell, above, summer-series: mime makes the big time on CBS



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Mysterious pain in your face? A doctor's new treatment . . . its link to depression

By Mara Covell

Chronic facial pain, frequently an excruciating disorder that affects women mostly, occurs when there are muscle spasms in the face, neck, and/or head. Many doctors, confused by the "mysterious pain," try an assortment of "cures" based on incorrect diagnoses that only prolong the agony and frustration of their patients. Now, researchers at the Facial Pain Clinic, Columbia University School of Dental and Oral Surgery in New York, have found that chronic facial-pain victims have several things in common: almost all are females over the age of sixteen; many look normal and are attractive, often beautiful. And they frequently suffer from depression.

"Our research suggests that chronic facial pain is a physiological manifestation of a psychological disturbance," said Joseph J. Marbach, D.D.S., director of the Facial Pain Clinic at Columbia University. "Furthermore, the high percentage of depressed females who suffer from chronic facial pain may do so as a result of a biochemical phenomenon."

One possibility being explored by researchers is that the chronic facial-pain patient may not produce sufficient amounts of a certain hormone. This insufficient hormone production may cause muscle spasms, joint problems, and depression.

Rarely does the first medical examination of the chronic facial-pain patient reveal an obvious reason for pain. The result may be improper treatment. "One of my biggest frustrations," said Dr. Marbach, "is seeing the abuse many patients have suffered at the hands of other doctors."

Case in point: One woman suffering from face pain went to her dentist. Although X-rays revealed no reason to do dental work, he sent her to an endodontist (root-canal specialist). The endodontist did root-canal therapy on four top molars. The woman spent $2000 on unnecessary dental work, Dr. Marbach said. And the dental manipulation aggravated her already excruciating facial pain.

"Too many specialists see patients in terms of their own specialty. Too many women accept the doctor's word as the final word," said Dr. Marbach.

One reason for incorrect diagnosis of chronic facial pain is that the victim often mistakes the wrong location for the site of the pain.

For example, inflammation and pain in the jaw joint may cause a sensation of fullness in the ear. The victim thinks she has an ear problem and goes to an ear specialist. Or a woman, feeling face pain, thinks it's a dental problem and goes to her dentist.

Chronic facial pain falls into two types: Myofascial pain-dysfunction (MPD) occurs when there are spasms in the muscles of the face, neck, and/or head. Temporomandibular joint pain-dysfunction (TMJ) occurs when the masticating muscles spasm and/or a disk in the jaw joint slips causing abrasive, uneasy jaw movement, often resulting in much pain. Arthritis may also contribute to the painful TMJ syndrome.

To give the MPD/TMJ sufferer relief, Dr. Marbach has devised a treatment that frequently relieves the syndrome. It consists of supportive emotional therapy, antidepressants, facial exercises, anti-inflammatory drugs, and intramuscular injections (steroids and anesthetics) that relax the muscles of the face, neck, and jaw.

Pain killers are conspicuously absent from Dr. Marbach's treatment. "It's a big responsibility not to prescribe pain killers in a pain practice," he said. "By the time many patients come to me they are addicted to pain killers. A facial-pain patient can't be treated if she is addicted. I always try to get rid of addiction."

Treatment for facial pain begins during a patient's first visit to Dr. Marbach, when he tries to establish a rapport with the patient. "I've had three years of psychiatric training. This background helps in my role as a supportive therapist. The women unburden themselves to me."

New patients generally feel hopeless over ever evolving a coping strategy that helps make their pain bearable and allows family and friends to react more empathetically. Dr. Marbach spends the first visit, and three-fourths of each successive visit, listening to the women's medical and emotional problems.

"I have patients who cry from the moment they enter my office to the moment they leave. To them I may be the only person who understands their pain."

After "getting to know" the patient, Dr. Marbach takes a medical history, X-rays the jaw joints, and examines her. He asks such questions as: How intense is the pain? Where does it hurt? What doctors have you been to? What medication are you taking?

By the second visit, Dr. Marbach has evaluated the case and is ready to begin a

(Continued on page 95)

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Hair Now

4 in-a-minute summer hair-lifters.... Plus: a new hair place to go



SUMMER-HAIR LIFTERS...

Quick pick-ups for shining up/conditioning hair: ● Instant highlighter: The lemon/lime swizzle—a gentle at-home brightener for light hair (natural or colored) that looks faded. The recipe is from Louis-Guy D (41 E. 57th St., N.Y.C.). Mix the juice of ½ lemon or lime, ½ ounce of a mild shampoo (like Johnson's Baby) and 1 teaspoon of 3 percent medicinal peroxide. Shampoo into wet hair, leave in for two to five minutes, rinse out. ● After-swim/after-sun conditioner: Shampoo hair, then apply



conditioner (one we like, Wella's Kolestral Conditioning Cream). Wrap hair in a hot towel, or cover hair with a plastic bag—it does the same thing. ● Hair treatment to do on the beach—(but *only* if you don't mind the feel of oil in your hair). Comb Alberto VO5 Hot Oil Treatment into wet hair, slick hair back into a neat twist or braid, and proceed to the beach/into the water/take the sun. The sun's heat puts the oil to work. When you get home, shampoo —notice the shine. ● P.M. hair pick-me-up —great for short hair that's slightly dry from the sun. Use Clairol Short & Sassy Extra Conditioning after shampooing, leave on for a few minutes, then rinse out.

NOW IN NEW YORK

Jean-Louis David's fame as a Paris hair-stylist preceded him to these shores several years ago. Now Jean-Louis has opened a salon managed by two of his best stylists, Didier Malige and Pascal Boissier, at Henri Bendel on New York's 57th Street. The salon at Bendel's, as sleek and classy as the Paris version, divides up into two departments. One's the serene, full-treatment side; the other's a no-appointment-needed, quick-in-and-out kind of place, shown, *right*. Both sides are equipped with comforts like lots of heat lamps (no dryers!) for drying hair gently (even heat lamps over the sinks—they help the conditioner work in, keep customers from shivering when wet). The look of hair at Jean-Louis David leans toward big, unstructured-looking, sexy heads of waves. The way Didier and Pascal get that look is with a dry set, *above*. The hair is twirled around large hair pins (*after* it's dry), then it's warmed with the heat of a hand dryer. Unwrapped, it's all softness and movement, *right*. Thing we love: the closed-circuit television with lecture/demonstrations all about hair care. 10 West 57th St., N.Y.C., (212) CI 7-1100.





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After Luminize, hair is just a lively shade or two lighter. In great condition, too.

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IRMA SHORELL

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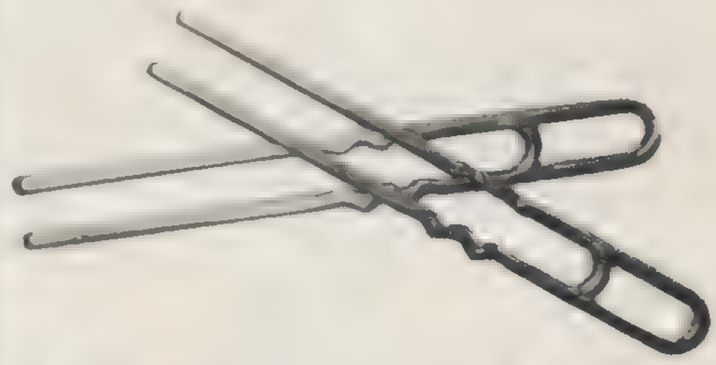
WHAT'S NEWS . . . ON THE COAST/ DOWN SOUTH

Allen Edwards, owner of the Jon Peters salons in L.A., mixes custom perms for clients. He checks hair in a "tress tester" to determine strength and stretch, then conditions hair till it's in optimum shape. Last step in the program: a perm with vitamins and protein added, tailored to whatever your hair needs. 400 North Rodeo Drive, Beverly Hills, CA 90210; (213) 274-8575. . . . Fantastic Sam's is the name of a bright new concept spreading across the south; haircutters for families—the whole gang can have their hair done with no appointments, at reasonable prices, in a comfortable, un-fancy atmosphere. There are 44 Sam's in nine states now—and spreading. For more: 5711 Quince, Memphis, TN 38117; (901) 761-0680.

WHAT'S NEWS . . . N.Y.C.

New on the Upper East Side, a spot for those who like to stay away from the mid-town salon track: Backer & Company, 50 East 86th St., (212) BU8-7620. Sketched *above*, one of their summer takes for long-ish hair—pulled to the side, braided, and knotted behind the ear—it's charming!

WHAT'S NEWS . . . BEAUTIFUL HAIR PINS



To own this summer: one of these 5¼" pins . . . to anchor a whole head of hair into a big soft twist. Gold or silver plated, $8; sterling, $25; solid gold, $125. From Rendel Inc., 1101 State St., New Orleans, LA 70118, plus $.50 postage.

WHAT'S NEWS . . . THIS SUMMER



Four of the easiest things-to-do with hair when it's hot. . . . 1. Piled up and pinned in a tousle on top of the head, the way Harry King did it, with a loose tendril or two hanging down. . . . 2. Tied with pieces of raffia—this year's hair decoration to own! The look here, from Patrick Ales, Paris. . . . 3. Braids—real or fake braids anywhere—one thick braid, the way Suga did it here, and always—wrapped at the end with a leather thong, a tassel; thin ones on the sides of the hair with—prettiest!—pieces of gold cord plaited in them. . . . 4. Shorter hair that sweeps to the jaw and is as easy as Lisa Taylor's new cut here by Christiaan.

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Hair Now

Haircolor to think about this year: henna. If you can wear it, you're in luck. . . . All the places, the ways to find it here . . . and more, page 164.





WHAT TO BUY

If you want to do your own henna work. . . . Kiehl's (109 Third Ave., N.Y.C.) will custom-mix their henna (2 ounces, $4.95), *illustrated, above right,* with camomile, aloe, panthenol—all good for the hair. . . . *Pictured, left to right:* KHC Henna Products henna shampoo in a natural or coffee tone. One place to find it: Louis-Guy D Inc., 8 ounces, $15. (41 E. 57th St., N.Y.C.). . . . Another shampoo, this one from Gil Ferrer Salon, 6.5 ounces, $8.50 (21 E. 74th St., N.Y.C.). . . . Madeleine Mono's henna for brunettes, brownettes, 3 ounces, $5., at Bloomingdale's. . . . Henna conditioning shampoo from Anne Carpenter to give hair sheen, no color, 4 ounces, $6. Also, Anne Carpenter's Persian henna (not shown) in red/black/neutral. 3 ounces, with instructions, $5.75 (Route 100, Weston, VT 05161).



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Maybe you shouldn't have taken a bath last night.

If you have dry skin,

don't spend an hour soaking in a sudsy hot tub. Many dermatologists say those long sudsy soakings can take out too much of your skin's natural moisture. And actually leave it drier after bathing than before.

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Evoking memories—and things to come—Gino-Snow's ivory blouson over sage green shirt and challis skirt scattered with wildflowers. For him . . . a sportive wool blend compose look by Botany '500'.

Botany '500'®



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Photos by Bob Richardson

Cosmetics, Charles of the Ritz, Makeup, Taylor Reynolds of Charles of the Ritz; Hair, Thom Priano, Charles of the Ritz Salon of Glemby International; Jewelry, accessories, crystal and luggage, Cartier and Les Must de Cartier; Lingerie, Gilead

Fashions photographed at The Sherry-Netherland Hotel, New York and at Le Petit Cafe, The Sherry-Netherland.

NEW NAME TO KNOW . . . IN FASHION

Rafael Sanchez: it started with a lunch-basket



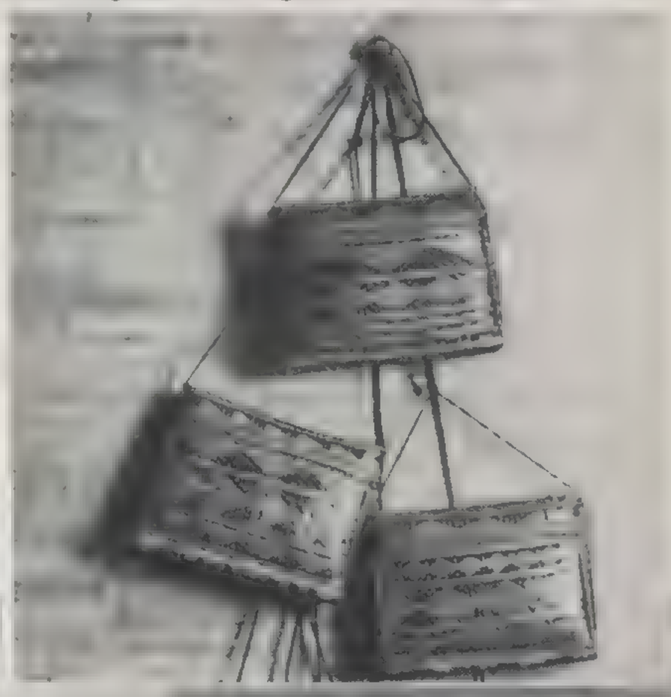
Rafael applies gold leaf to a varnished box with an electrified comb.

Something very interesting is happening in fashion. Suddenly, there's a new kind of craftsmanship in the world of accessories: the work of artisans who turn basic raw materials—straw, metal, minerals, ivory, stone, and wood—into sophisticated fashion that retains a strong, natural character. Starting this month, we'll be telling you about some of these important "rising stars."

Puerto Rico-born Rafael Sanchez, for instance, is doing beautiful lacquered baskets that are this year's most attractive summer bags; and his carved wooden boxes are the evening bags to watch for fall.

Discovered on a fishing trip in the Philippines, the baskets are lunch-boxes used by workmen, or the hampers used for storing grain, betel nuts, vegetables, and flowers. To these, Rafael applies rich translucent finishes: layer on layer of lacquered color—rust, deep sea-green, terra-cotta, Burgundy—and strings them with thick silken cording. The carved boxes, copied from Rafael's own designs by a woodcarver in the Philippines, are shaped to the hand—"It takes my carver a day to do a bag, and anywhere from 2 days to a week for me to finish it." The finishes—layers of sheer white lacquer, deep colored lacquer, and tissue-thin beaten gold leaf "so delicate I have to pick it up with static electricity"—are exceptional.

Everything, including Rafael's upcoming jewelry collection—tinted ivory on crystal beads and cording, traditional rattan patterns on brass—is done by hand. Obviously, this kind of craftsmanship costs—the boxes and jewelry haven't been priced yet; the baskets are $60 to $150. Rafael Sanchez Boutique at Bergdorf Goodman.



Right, *lacquered rattan baskets in traditional Philippine "batik" pattern.*



Above, *the carved wooden boxes—white with lacing, gold leaf (also,* right), *mulberry with cording.* Far right, *large rattan hampers—some 30 and 40 years old—lacquered by hand.*



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JUNE

Horoscope



By Maria Elise Crummere

▶ **Beverly Sills** was born on May 25, 1929, when the Sun was in Gemini, the perennial-youth sign. It is Gemini that gave Beverly her tremendous versatility. In her birth chart, Uranus, the unusual planet of fame, guaranteed public acclaim; Jupiter (ruling fortune) in Taurus (sound box) gave her voice beauty and strength. A beautiful trinity (the best aspect in astrology) of Fire signs will sustain Beverly's generosity and joy as a performer for years to come.

Aries

MARCH 21–APRIL 19

You should be in a great mood the first week; with your Mars lined up exactly with loving Venus, your social life and money are in total agreement. Hurry now to press your luck before Taurus forces you back to work. The new moon brings a change of pace on the 16th; on the 20th, a difficult question forces you to face an old problem that must be resolved not later than the 25th. Do so then and end it.

Health: Robust
Money: Solid
Love: Secure

Taurus

APRIL 20–MAY 20

The wide range of moods affecting you—unusual for you—ends on the 7th. Your ruler, Venus, then enters your sign (where it stays all month) and you will accomplish anything you wish. Even more strongly favorable for you is the 16th–20th. A duty holds you back on the 21st, but relief comes on the 25th as you win on all sides and love smiles on you. You may head for the altar, if the right person is available. The month ends to suit you.

Health: Stable
Money: Two sources
Love: Positive

Gemini

MAY 21–JUNE 21

You have to keep your eyes on the business at hand for the first ten days. Then your ruler, Mercury, escapes from restricting Taurus; you take off on the 11th, gather speed by the new moon (the 16th), and reach your goal on the 20th—a lovely day for you. Press onward until the 25th, then comes a windfall period. A lovely surprise occurs on the 29th. You feel like a winner, which, indeed, you are now.

Health: Optimistic
Money: New
Love: Exciting

Cancer

JUNE 22–JULY 22

As the month starts off with a full moon on the 1st, it is like starting at a crescendo for you and you've got nowhere to go. After the 6th, you gather your wits and get a new business impetus consolidated. The new moon on the 16th stimulates everyone until the 22nd; then you can relax. When the Sun enters Cancer the last week, you have everything going your way. Someone enters your life: don't be afraid, enjoy it, it's real.

Health: Relaxed
Money: Reliable
Love: Steady

Leo

JULY 23–AUGUST 22

Now is a flourishing period for you; love, prosperity, and opportunity abound. Splendid ideas are swirling about you; fasten them down and run after every lead. During the first six days, evaluate the potential; then lay the foundation through communication. On the 17th, try one new project. The Sun, your ruler, changes signs on the 22nd; make a relationship solid the last week. It is time for love.

Health: Pressured
Money: Competitive
Love: Tested

Virgo

AUGUST 23–SEPTEMBER 22

So much depends on the position of one's ruler. Mercury, your ruling planet, is now in resistant Taurus and will be until the 10th; this seems to slow your drive. On the 11th, Mercury enters Gemini; this pays off on the 14th, a profitable day. Your best day is the 20th, when you could launch or accept a new venture. Your total freedom to choose or to be heard now is the clue to making the most of this important time.

Health: Nervous
Money: Speculative
Love: Undecided

Libra

SEPTEMBER 23–OCTOBER 23

You are the sign that most depends on stimulation from others. Both Mars and Venus are in your partnership house now; this compels you to read and to listen to what others are saying the first five days of the month. Wait until the 11th to act; you then have clear sailing—with one exception: listen on the 20th, but do not buy. The 25th is your best and final day to make this a successful month for your career.

Health: Harried
Money: Prospects
Love: New

(Continued on page 60)



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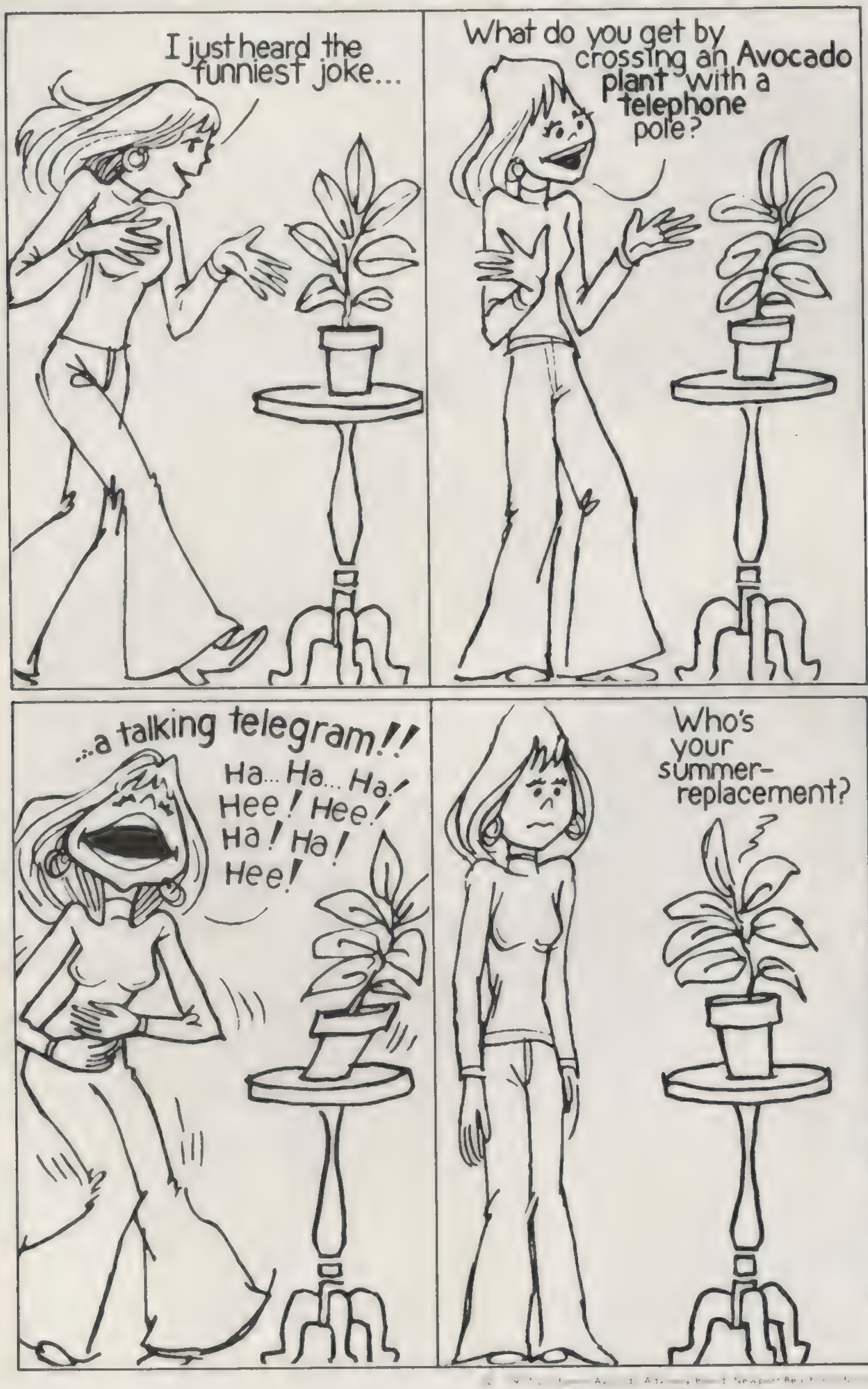
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HOROSCOPE

(Continued from page 58)

Scorpio

OCTOBER 24–NOVEMBER 21

Use the first five days of the month to your advantage. On the 5th, Mars, your ruler, enters Taurus and opposition arises; you're in others' hands. Compromise on the 15th. The 17th is a day of tests when choices have to be made. The challenge is real, and tact is the answer. Not until the Sun enters Cancer are you back in business. The last nine days turn all indecisive situations into success and benefit powerful Scorpio.

Health: Anxious
Money: Unsettled
Love: Changes

Sagittarius

NOVEMBER 22–DECEMBER 22

Your ruler, Jupiter, is the great benefactor; its position tells where luck is to be found. Now Jupiter is in Gemini, your house of partners. You may be overwhelmed by offers of marriage, by partnership and other opportunities. (But the secret of Sagittarians is their penchant for bachelorhood.) Saturn (the planet that rules the past) makes old friends, lovers, or partners court you back into meaningful friendships.

Health: Apprehensive
Money: New offers
Love: Potential

Capricorn

DECEMBER 23–JANUARY 19

Yours is the most conservative sign, requiring security for happiness. Your ruler, Saturn, has friendly Jupiter in a splendid partnership all month; you are in good shape to make all plans work. Organize financial matters; they will go well. The last ten days are extraordinary. A wish you hold dear can come to fruition on the 23rd; go after it.

Health: Too busy
Money: Be aware
Love: Revive an old romance

Aquarius

JANUARY 20–FEBRUARY 18

Your ruler, Uranus, now in Scorpio (your alien sign) makes it difficult for you to choose goals. If you seek to improve matters or to progress to new channels, you will win; if you hold back, indecisiveness deepens. Jupiter (ruling luck) is in an Air sign, Gemini; this favors Air Aquarius. Now is the time to promote all forms of communication and advertising. Jupiter will help any new project to prosper on the 16th–25th.

Health: Fine
Money: New sources
Love: Look for new

Pisces

FEBRUARY 19–MARCH 20

Piscean indecision can hold you back, but your ruler, Neptune, in the Fire sign of Sagittarius, gives extra motivation. Insist on instigating your program and fulfillment will result. To avoid frustration, lay off on the 6th–9th and again on the 18th. Renew efforts from the 21st–29th when serious exertion puts real desires into effect and brings rewards.

Health: Indifferent
Money: Determined
Love: Seek

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Food

Happy brunch menu of Jo and Joel Grey, plus picks from Jo's recipes

The kitchen at the Greys' apartment (photographs on pages 158-161) is large and comfortable, with the ample glass-fronted cabinets indigenous to New York buildings of a certain size and age. There, Jo and Joel—who claims he's always been an eater, though his preteen body would belie it—can both indulge their love of cooking. Joel even took some classes from Marcella Hazan and apprenticed with the great Jean Troisgros for a weekend in California.

Fond of experimentation, Jo doesn't rehearse a meal but fearlessly tries new dishes on old friends. Her courage—and memory—failed, however, when, at one dinner party, a well-known food writer strolled into the kitchen and announced: "I'll just sit here and talk to you." It was the housekeeper, Nellie, who brought Jo back from panic by reminding her of her careful list of preparations.

Jo's blue eyes light up when she discusses the highly successful brunch parties the Greys gave to rejoin their New York friends after a stay in California (see menu below). California wine is another Grey enthusiasm, and is being collected in certain dark and cool spots. Mondavi 1971 Cabernet Reserve was Joel's pick of the moment, or a Spring Mountain 1973 Chardonnay.

Jo collects recipes from family, friends, books, papers, and writes her own variations and discoveries on the clippings. Cooking is obviously a happy pastime for her. Here are a few of her treasured recipes, with notations about their sources.

BRUNCH MENU FOR THIRTY

Fresh orange juice with champagne: Shramsberg Blanc de Blancs and Korbel Brut
Two kinds of homemade pâté (one recipe, page 71)
Homemade melba toast
Grandma Fannie's barley soup (recipe, *right*)
Nova Scotia salmon, sablefish, sturgeon, and baked salmon (Zabar's, 2245 Broadway, N.Y.) on the Greys' own white ironstone platters
Tub of coarsely chopped raw vegetables—tomatoes, scallions, cucumbers, radishes—seasoned with kosher salt just before serving, garnished with chopped fresh dill, sour cream
Sliced tomatoes and onions
Lemon wedges
Whipped cream cheese
Cream cheese with scallions
Sweet tub butter
Toasted bagels and bialys
Large poppy-seed bialy rolls
Rye and pumpernickel breads
Corolle cheese (Ideal Cheese Shop, 1205 Second Avenue, N.Y.) and apples
European-style chocolate coffee cake (G & M Pastries, 1006 Madison Avenue, N.Y.)
Coffee and tea

GRANDMA FANNIE'S BARLEY SOUP

two to three servings

¼ cup finest barley
Salt
White pepper (optional)
1 small potato, peeled, quartered, cooked, and mashed
Butter
Half and half

Bring the barley, salt, pepper, mashed potato, and 4 cups of water to a boil. Reduce heat, let simmer until barley is tender (at least 1 hour). Then add a chunk of butter and a little half and half before serving.

YOGURT SOUP WITH MINT

eight servings

¼ cup pearl barley
6 cups chicken broth
2 tablespoons minced onion
½ cup finely chopped fresh mint
3 cups unflavored yogurt
¾ teaspoon salt
Freshly ground black pepper

Soak barley overnight in water to cover. Drain and rinse well. Bring the barley, chicken broth, and minced onion to a boil in a medium-sized saucepan, lower heat, simmer 15 minutes, or until barley is tender. Remove from heat and add mint (dried mint is not a satisfactory substitute). Let the mixture cool to room temperature. Add yogurt, stir until soup is smooth; season. Serve icy cold in well-chilled bowls or mugs.

RAW SPINACH SALAD

three servings

½ pound spinach, stems removed, finely chopped
2 stalks celery, finely chopped
2 hard-boiled eggs, finely chopped
Scallions and garlic to taste, finely chopped

Dressing:
2 tablespoons sour cream
1 tablespoon mayonnaise
Juice of 1 lemon
Sugar and salt to taste

Mix all salad ingredients together. Combine dressing ingredients and add to salad.

ICED LEMONS

Cut off stem ends of large lemons so that they stand properly. Cut round opening at other end, reserving top piece. Hollow out pulp, fill lemon shell with softened lemon sherbet, and replace top. Put in freezer for at least 2 hours. Remove 10 minutes before serving and place each lemon on a lettuce leaf. *(Continued on page 68)*

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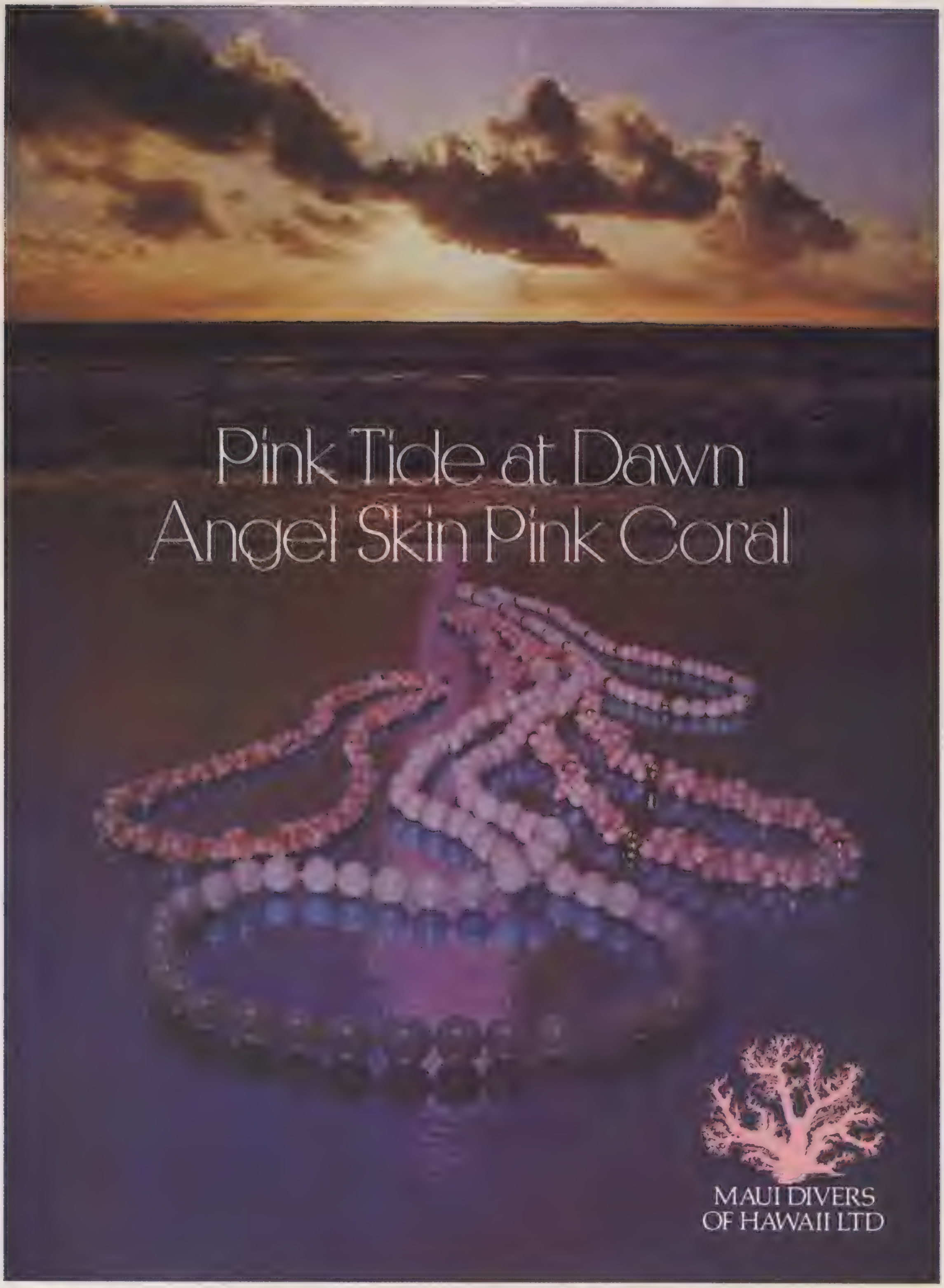




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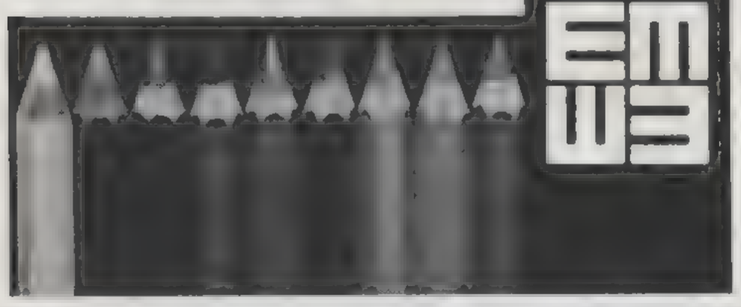
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JO GREY'S RECIPES

(Continued from page 62)

GLAZED ONIONS

two servings

16 small pearl onions, peeled
1-2 tablespoons red currant jelly
or clear cranberry jelly
2 tablespoons turkey or bacon drippings
Salt and pepper
Parsley

If onions are large, halve or quarter them. Boil onions in salted water until barely tender, about 5 minutes; drain. Sauté with jelly in drippings; season. Simmer 10-20 minutes until glazed, turning occasionally. Serve garnished with parsley.

LEON LOBEL'S FLANKEN

six servings

6 strips beef flank, each ¾ pound
6 stalks celery, chopped
3 onions, chopped
3 carrots, chopped
2 packages Goodman's dried vegetable soup mix with mushrooms
6 beef bouillon cubes
Salt and pepper to taste

Bring 1½ quarts water to a boil; add all the ingredients. Cover, simmer on very low flame 5-6 hours, till meat is tender, stirring occasionally. Serve the vegetables in the soup, the flanken on the side with a horseradish sauce, made by combining 3 tablespoons each sour cream and white horseradish that has been drained of its liquid.

BARBARA WINK'S CHUTNEY

about four quarts

6 pounds fruit, chopped (plums, apricots, bananas, pears, apples, mangoes, prunes, etc., in equal proportions, at least 3 different fruits)
1 pound raisins
1 pound currants
⅛ cup salt
2 pounds sugar
½ pound ginger root (boiled till soft enough to peel easily), finely chopped
⅛ pound garlic, chopped
¼ pound mustard seeds
¼ pound red chili peppers, chopped (if using dried, add small amounts and taste)
1 quart cider vinegar
½ teaspoon each cinnamon, allspice, and ground cloves
2 onions, minced

Put all ingredients into a large pot and simmer, stirring occasionally, until thoroughly cooked—1 to 2 hours; it should be neither runny nor too dry. Let cool, then seal tightly in sterilized jars.
Variation: Add chopped cashews or walnuts and another seed (such as sunflower) to approximate an Indian texture.

TURBAN OF SOLE JOINVILLE

twelve servings

Turban:
2 pounds twice-ground pike fillets
12 tablespoons butter, at room temperature
Panade with eggs (recipe below)
½-1 cup chilled heavy cream
Salt; ¼ teaspoon white pepper
½ teaspoon freshly grated nutmeg
13 one-quarter-pound fillets of sole

Garnish:
1½ pounds shrimp, shelled and deveined
½ pound mushrooms, sliced
2 tablespoons butter
1 tablespoon vegetable oil
Salt and freshly ground pepper
12 mushroom caps
Melted butter
2 tablespoons dry sherry
Joinville sauce (recipe, page 71)
12 thin slices black truffles
Truffle juice if canned truffles are used (optional)

Use the pastry arm of an electric mixer; if not available, do by hand. In a chilled bowl, place the ground fish and beat in the softened butter a little at a time. Then beat in the panade a little at a time. Chill well. Next, beat in the cream gradually, adding only enough so that the mixture holds its shape. Beat in salt, pepper, nutmeg; chill.

Butter a 12-inch ring mold. Sprinkle sole fillets with salt. Line mold with 12 fillets, the brown-streaked side up, the edges slightly overlapping in a petal pattern, the narrow end of each fillet hanging over center of mold, and the wide end hanging over outer edge. Spoon pike-panade mixture inside mold; fold overlapping narrow ends of fish over filling and wide ends of fish over narrow ends. If necessary, patch empty spaces with remaining fillet.

Cover mold with buttered waxed paper. Set mold in a baking dish; pour boiling water into dish until about halfway up sides of mold. Bake at 350° 25 to 30 minutes or until fish is firm to the touch.

As the fish bakes, prepare garnish. Cook shrimp in boiling salted water until pink; drain; set aside. Sauté sliced mushrooms in butter and oil, stirring, about 5 minutes; season. Brush mushroom caps with melted butter and sprinkle with salt and pepper. Broil cap side down about 5 minutes; turn over and broil 5 minutes longer. Set aside.

When fish is done, remove mold from oven, let stand 5 minutes. Pour off any liquid in mold. Turn mold over onto a serving platter; blot away any liquid that may accumulate around base.

Combine shrimp, sliced mushrooms, mushroom caps in a skillet. Add sherry and truffle juice, heat quickly.

To assemble: Dribble some of the Joinville sauce over fish. Place shrimp-mushroom mixture in center of ring. Garnish rim of ring with truffle slices. Pass remaining sauce separately.

PANADE WITH EGGS

two and one-half cups

4 tablespoons butter, cut into small pieces
¼ teaspoon salt
1 cup flour
2 eggs
2 egg whites

Bring butter and 1 cup cold water to a boil in a saucepan; add salt. Remove from heat, add flour, stir with a wooden spoon until smooth. Return saucepan to high heat, stir vigorously with the spoon until paste comes away from sides of pan. Remove pan from heat, add eggs one at a time, beating vigorously with the spoon each time. Then beat in egg whites, one at a time. Spread panade on a platter, chill 45 minutes.

(Continued on page 71)

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JO GREY'S RECIPES

(Continued from page 68)

SAUCE JOINVILLE
two and one-half cups

4 tablespoons butter
6 tablespoons flour
About 2 cups fish stock (see note)
Salt
Cayenne pepper
½ teaspoon lemon juice
1 egg yolk
½ cup heavy cream
½ teaspoon tomato paste

Melt butter, add flour, stirring with a wire whisk till smooth. Add 1½ cups fish stock, stirring rapidly with the whisk till smooth. Add salt, cayenne, and lemon juice.

Beat egg yolk with cream and blend in a little of the hot sauce. Then add the egg mixture to the hot sauce, stirring rapidly. Bring *just* to a boil, but do not boil. Stir in tomato paste. If sauce is too thick, thin with a little fish stock.

Note: To make fish stock, cook 3 pounds fish bones in water to cover (may be half water and half dry white wine) with 1 onion, sliced; 3 stalks celery, chopped; 1 bay leaf; 6 sprigs parsley; salt and pepper for 30 minutes. Strain.

The Turban of Sole Joinville was adapted from Mrs. Charles Mandelstam's recipe as it appeared in *The New York Times.*

GRAVLAX

eight to ten servings

3½-4 pounds salmon, center cut (both sides), cleaned, scaled, and filleted, with skin left on
1 large bunch dill
¼ cup kosher salt
¼ cup sugar
2 tablespoons crushed peppercorns

Put half the fish, skin side down, in either an enamel or glass casserole (not stainless steel). Place dill on fish. Combine salt, sugar, and peppercorns; sprinkle over dill and cover with remaining fish. Cover with aluminum foil; place a platter larger than bottom dish over fish, then a heavy weight. Refrigerate 48 hours; baste, including inside of fish, and turn every 12 hours.

When ready to serve, remove fish from marinade, scrape off dill and seasonings, and pat dry with paper towels. Place on a carving board, slice diagonally, detaching skin. Serve with lemon wedges, watercress, finely chopped onions, capers, black bread and butter.

TARTE TATIN

eight to ten servings

9 firm apples (such as Granny Smith, Golden Delicious, or all-purpose green), peeled, cored, and sliced
⅔ cup sugar
Grated rind of 1 lemon (about 1 teaspoon)
4 tablespoons sweet butter
1 egg, beaten
1 10-inch pie crust *(pâte brisée)*, recipe below

Bring ⅓ cup of the sugar and ¼ cup water to a boil, keep boiling till it turns caramel color. Pour caramel into a 10-inch pie plate; tilt plate to coat bottom and half the sides. Do this very quickly before caramel cools and hardens.

Melt butter in a large saucepan, add sliced apples, remaining sugar, and lemon rind. Sauté apples 5-6 minutes, then pour onto a large cooky sheet to cool. When cool enough to handle, arrange slices from middle of pie plate out, overlapping slices so that rounded sides are hidden; continue in layers until bottom and part of sides are covered. Fill cavity with remaining apples.

Unroll pie dough on top of apples. Trim so that it comes to edge of apples; brush with beaten egg and prick with a fork. Bake at 400° on a cooky sheet for 45 minutes, or until dough is browned. Run a knife around to loosen crust. Let pie set for 5 minutes, then place a platter on top of pie plate and turn upside down. If left to set too long, the caramel will harden and half the bottom will stick. If this happens, heat pie plate for a few seconds directly on the flame before unmolding.

You may brush the top with an apricot glaze and decorate with sliced almonds. Serve barely cool—do not refrigerate—with *crème fraîche.*

This recipe with adapted from the recently published book *La Technique: The Fundamental Techniques of Cooking* by Jacques Pépin (Quadrangle/The New York Times Book Company).

PÂTE BRISÉE (PIE DOUGH)
1⅓ cups all-purpose flour
1 stick (4 ounces) cold butter, cut into pieces
1 teaspoon salt (less if using salted butter)
1 tablespoon sugar, optional

Using a food processor with the steel-knife attachment, blend all the ingredients until mixture has the consistency of coarse meal (5 to 10 seconds). With machine running, pour ¼ cup ice water in a steady stream through feed tube. In 20-50 seconds a ball of dough will form above the rotary blade. Remove and repeat as needed. Use pâte *brisée* immediately or chill.

This recipe was adapted from the recipe booklet accompanying all Cuisinart food processors.

DENISE BOUCHÉ'S PÂTÉ

fills two small terrines

4 pounds chicken livers
1¼ pounds sweet butter (5 sticks), at room temperature
2 onions, finely chopped
Salt and pepper
Cognac, dry sherry
1 can Campbell's beef consommé, diluted
1 envelope gelatin
Black olives, or truffles, chopped

Melt 1 stick of the butter in a large heavy skillet, brown onions. Remove onions, then lightly brown chicken livers in skillet, adding more butter if needed. Remove skillet from heat, add cognac, and flame quickly. After flames die down, put livers and juices and onions into a food processor, blend till a smooth paste. Add remaining butter, 1 stick at a time, blending each time. Season and add sherry and cognac as needed.

With a spoon, mix in chopped olives or truffles. Put mixture into terrines and refrigerate. When firm, coat tops with a mixture of the gelatin and consommé, made by soaking the gelatin in ¼ cup cold water for about 3 minutes, combining it with 2 cups of boiling consommé, and stirring until dissolved. Chill until set. ▽



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Beauty Now



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to get in shape for it all!...
a new gorgeousness at night...



SUMMER-UPPERS

Below, clockwise, from left: If you're inclined to shed your bikini top in private moments on the beach, Jag's Lip, Nipple & Nose Shield is what to put on where your bikini isn't. . . . Hot-weather helper: Aereated Hygienic Cotton Crotch Pantyhose—it's healthier, helps keep you dry. At Montgomery Ward. . . . The mascara for swimmers: Max Factor's Maxi-Lash 24-Hour Mascara. It's the waterproof kind. . . . Try a natural pumice stone for smoothing out rough spots and calluses. One we love, from Santorini. $5 at Bergdorf Goodman; Neiman-Marcus, Atlanta.



A NEW GORGEOUSNESS AT NIGHT

When we think of the 'forties, we think of the glamorous women of that decade—Lana Turner, Rita Hayworth, Joan Crawford. The new film *The Other Side of Midnight* is part of the trend now back to glamour at night. Inspired by the movie, Charles of the Ritz is bringing out this month a new color collection, designed by makeup director Taylor Reynolds called "Midnight" makeup—a sophisticated look, rich deep colors, big dark eyes, a definite mouth—the kind of makeup you want when you feel like making a splash. Ritz is the one to do it: their makeup and perfumes (one of them, Arpege by Lanvin, *below)* were all part of their original 'forties-glamour look. For a look at some of the new "Midnight" coloring, check out our cover this month.



WHERE TO GO: FOR SMOOTH SKIN

Two new salons in New York, the Salon at The Plaza Hotel (Fifth Ave. and 58th St.) and I.Z. Maison de Beauté (47 E. 77th St.) and providing the kind of hair-removal treatments you might be needing this summer. At I.Z., one of Irene Mueller's secrets: applying the wax in the direction of the hair's growth pattern. It prevents ingrown hair. . . . Rose at the Plaza does a special bikini waxing, using a gentle honey cream wax.

TRAVELERS: DIET TO KNOW ABOUT . . .

Situation: You're sealed into a jet plane on a five-hour coast-to-coast flight, and stewardesses are plying you with canapés, a steak, potatoes, dessert. It's indulge-or-starve, right? Not anymore. Now, if you're flying on United Airlines, you can order a Weight Watchers low-calorie meal before you take off.

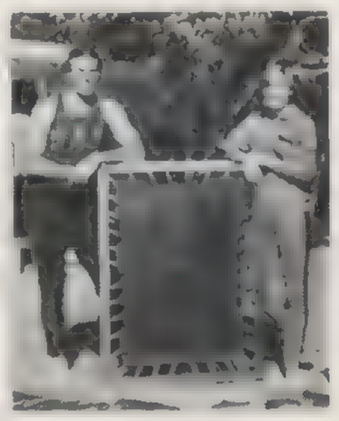
A GOOD RUB-DOWN



You already know how a massage can stimulate circulation, relax muscles, and generally give body and soul a lift. The new "Methode Elancyl" is a treatment that does all that while it helps to firm and tone up your skin. You take the Elancyl "glove" *(left)* into the shower and massage problem spots—hips, thighs, buttocks—for about five minutes.

The little rubber nodes on the glove knead skin better than bare hands could, and the bar of herbal soap inside the glove lathers up and makes the rubdown gentle and comfortable. After about a month, you should notice a smoother skin tone. $15 at Saks Fifth Avenue.

AN EXERCISER'S FRIEND



The Tramm is a springy little (about 3'x4'x7") personal exercise mat on shock-absorbing legs that puts a good bounce into your jogging-in-place, jumping — any standard exercise. About $300. For where to find, write: A.C.T., P.O. Box 25771, Los Angeles, CA 90025.

What the well dressed man is wearing.



Pierre Cardin Man's Cologne

Accessories courtesy of Tiffany & Co



Beauty Now

News about hair, looks, grooming for men... if you don't look after him, who will?

GROOMERS-TO-GO

A man on the move might feel badly disoriented without his after-shave and cologne. The danger's passed: Chanel's After-Shave ($5) and Cologne ($6) *go* in sleek, grey-plastic 3-ounce bottles for travel. Black lizard-grained case for both, $11.

FOR A NEW YORK ADDRESS BOOK...

To jot down under H for Hair: At the Michel Kazan Salon at Bonwit Teller, 721 Fifth Ave., you can get a precision blunt-angle haircut, facial, manicure, and pedicure. . . . Cinandre, 11 East 57th St., has a going-full-blast barber shop on the 3rd floor. A wash, cut, and blow-dry is $15. Also, hair and scalp treatments; manicure; facial. . . . At Vidal Sassoon, 767 Fifth Ave., a haircut is $23 if Gaspar, artistic director of the Men's Salon, does it; $21 if another stylist does. A hair treatment with Sassoon's own Protein Pack takes ½ hour, costs $10.

FOR MARATHON TRAVELERS

The shaver to own, *right*—the Eltron Intercontinental cordless, with charger unit gives about 40 minutes of shaves. By Braun in West Germany, about $90. . . . The present that's got it all: 23 great health-and-grooming aids, *below right,*: from all over: Lloyd's Euxesis brushless shaving cream from England, Carta d'Armenia scented burning papers from Italy; soap, toothpaste, more $55. . . . In an Argentine leather travel case, add $20. Caswell-Massey Co., Ltd., 320 West 13th St., New York, NY 10014.



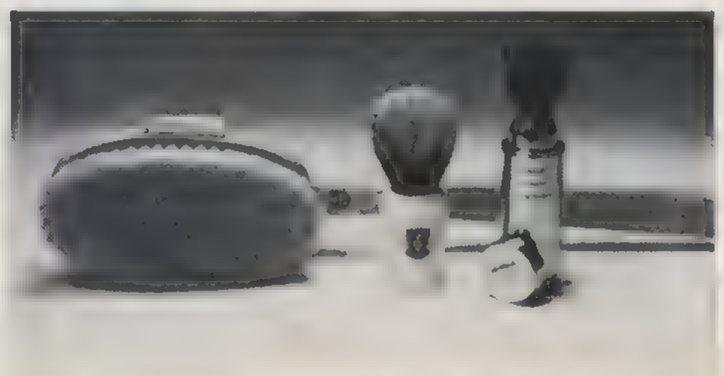


FOUR FOR THE ROAD

Travel (long-distance or the country-weekend kind) is hard on a man's skin and looks. Shorell Products' famous Contour/35 helps; it moisturizes, firms. Now in a Travel Tube—1.9 ounces equals 5 or 6 weeks' supply. $17.50. . . . Look Fit, by Jess Bell, Inc., an after-shave that tries harder. It soothes, tones—and adds a bit of bronze-y, healthy-looking color. 4 fluid ounces, $6.50. . . . On the road or *chez lui,* Monsieur de Givenchy Shaving Foam is a joy; rich, creamy lather eases shaving. New 6-ounce spray can, $5. . . . Paco, by Paco Rabanne—a clean, bracing, deliciously warm scent—goes wherever some men go, and why not? Cologne, 2 ounces; $9.

BRUSH WARDROBE TO HAVE

Three, *below,* all great for travel (nice at home, too). Firm-bristled wooden bath brush; long handle slides out for traveling. By Kent; $16.50. Silver-tip badger shaving brush, also by Kent; $52. Shaving brush of pure badger with a handle that turns into its travel case. By Coles; $18.95. At Caswell-Massey, N.Y.



LONG LIVE YOUR TAN.
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Tan Care* is a beautiful way to keep your tan tanner longer. It has a special after tan moisturizing formula that helps prevent the flaking and peeling that cause fading. After sunshine there's nothing better for a beautiful tan.

Tan Care. The after tan lotion by Coppertone.®

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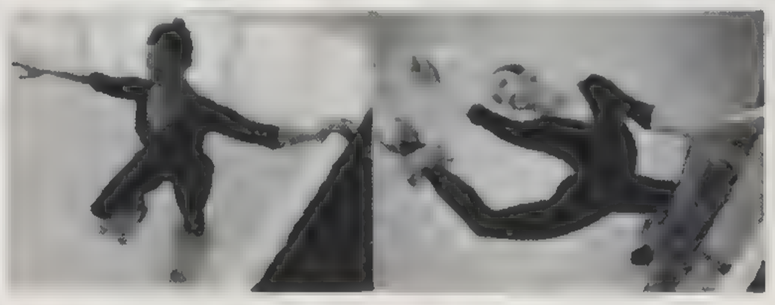
Six wonderful things to do!—to use!—this summer

Beauty Now



FUN EXERCISE

What could be a more delightfully cool place to exercise in summer than underwater? In her Water Beauty Book (St. Martin's Press), the superb dancer Allegra Kent describes the water movements which she does every day to keep her body limber. Her exercise secret: swim floats (available at sporting-goods stores) on her arms and



legs which help increase resistance. According to Allegra, "The resistance of the floaters intensifies your efforts; a little work becomes a lot. . . . The exercises work as an energizer and are just right for those hard-to-firm areas like your inner thighs." *Above,* Allegra Kent—a prima ballerina with the New York City Ballet for 24 years—demonstrates her underwater walking exercise *(left),* and sidekicks *(right)*—both excellent whole-body conditioners.

WEST COAST SALONS

In Beverly Hills, at E.D.J.'s for Beauty (9671 Wilshire Blvd.)—a summer charmer! Their artist/manicurist, Lucy Anderson, will paint beautiful decorative fingernail designs, two versions, *below.* The idea is to have just one ornamental fingernail among the other nine. Art Deco, Japanese floral, you name it—it takes about 45 minutes, costs about $7.50 for each nail. . . . Also in Beverly Hills: T.J. D'Ifray Institut de Beauté (468 N. Bedford Drive)—run by two young French/Moroccan sisters. The treatments we love there: facials, scalp treatments, and an ancient Oriental hair removal method called "threading" done on the upper lip.



Pencils—the *summer makeup. If you're looking for an eye pencil that really puts color on smoothly and evenly, one to try: Madeleine Mono's Haute Couture Kohl crayons. In a range of 7 colors, $6 each.*

NATURAL-INGREDIENT SOAPS



To buy by the dozen: the collection of Valobra soaps at Fiorucci (125 E. 59 St., N.Y.C.) imported from Italy. They're all made of natural ingredients, all marvelous-smelling, and each one is meant for a specific skin type or skin problem. The three here, *left to right,* Al Burro di Cacao, with cocoa butter—if skin is very dry; Pratolina made with English Daisy; Lattuga—made with lettuce, a deep-cleansing moisturizing soap.



SUMMER-SCENT FIND

To know about: a pretty new scent called Grain de Sable by Nicky Verfaillie—comes in one of the prettiest bottles we've seen, *left*—shaped like a smooth beach pebble. . . . For where to find, write: Anjac, Inc., 713 Grandview Drive, So. San Francisco, CA 94080.

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Food

By Arthur Gold and Robert Fizdale

Movable meals—easy to carry to TV corner, terrace, lawn, your own room. . . recipes here; photograph on page 157

The stately *Upstairs, Downstairs* life is over—for most of us. Now, we free and knowing nomads can pitch our tents, and meals, anywhere and everywhere. It's the zenith in liberated luxury if . . . if the food is sumptuously simple and easily prepared. And why shouldn't it be?

Gone are the anxious "Do you think we could ask Mabel to serve dinner in the bedroom?—or on the terrace?—or under the apple tree?" Only the underprivileged rich with exacting servants apologetically invite one to dine at seven, "drinks promptly at six-thirty—you know *how* they are." We nomads can eat when and where we choose; and many of us choose to eat while watching the perniciously delicious, habit-forming opiate of the people, the TV—in a comfortable chair, snuggled up in bed, or even out by the pool.

Rules of the tray game? Serve nothing that squirts, slips, or slithers away when cut. But first and foremost make your meals as ambrosial as they are ambulatory. And then, with joyous abandon, *throw the dishes away*—if you are smart enough to use disposable plastic-foam tray-plates like the one shown on page 157.

A PROGRAMMED TV DINNER

two servings

6 *very* thin slices beef filet
(¼- to ⅓-inch thick)
4 tablespoons each oil and butter
1 large onion, finely chopped
Salt and freshly ground pepper
1 large tomato, cut in half horizontally
1 teaspoon powdered sugar; soy sauce

About 25 minutes *before* settling down to your favorite half-hour TV program, preheat oven to 325°. Remove beef from refrigerator and slice very thin. (If the filet is frozen, it will be very easy to slice; filet can be cooked without defrosting it.) In a heavy pan large enough to hold beef slices in a single layer, melt 2 tablespoons each of oil and butter. Set aside. Melt remaining oil and butter in another heavy pan with a tight-fitting cover, place onions in pan, season with salt and pepper, and cover tightly. Place tomato halves, cut side up, in a disposable aluminum-foil broiler pan. Season with salt and pepper, sprinkle with powdered sugar and with the tiniest bit of oil.

When program is about to begin, put tomatoes in the oven. Place the covered pan of onions over low-to-medium heat, and let simmer while you enjoy yourself.

If you're the anxious type—and even if you aren't—dash into the kitchen during a dull moment and give the onions a twirl to make sure they are not sticking or burning. Replace cover, continue to simmer.

At the 15-minute commercial break, pop into the kitchen again. Heat oil and butter in the large pan to sizzling and cook beef slices, seasoning with salt, pepper, and soy sauce, for less than a minute on each side. Put on warmed dinner plates with onions and tomatoes, and return for the second half of your program with a delicious meal on a tray.

LAMB-CHOP HEARTS

two servings

4 rib lamb chops
1 clove garlic, finely chopped
or put through a press
1 teaspoon salt, freshly ground pepper
2 tablespoons butter
2 tablespoons cognac
1 tablespoon chopped fresh parsley
½ teaspoon dried thyme, crumbled

Ask your butcher to cut the "eye" from the first 4 rib lamb chops, discarding the bones and fat, and to flatten chops slightly between 2 pieces of paper with a cleaver. You should have 4 circles about ⅓ of an inch thick and 2 to 3 inches in diameter.

Remove lamb from refrigerator at least an hour or two before cooking; it should be at room temperature. Mix garlic with salt and pepper. Press mixture into both sides of meat.

Heat butter till sizzling in a heavy pan just large enough to hold the meat. Cook quickly, a minute or less on each side. Add cognac, let heat for a moment; light with a match. When flames have died down, remove lamb to a warm platter; stir parsley and thyme into sauce and pour over meat.

Serve with Mint Salad (recipe, page 86) and glazed tomatoes, made by sprinkling sliced tomatoes with salt, pepper, and powdered sugar and broiling them for 2 or 3 minutes, just till sugar browns a bit. Or serve with Tomatoes in Garlic Cream.

TOMATOES IN GARLIC CREAM

two servings

1 large tomato or 2 medium-sized tomatoes
2 tablespoons butter
1 clove garlic, bruised

(Continued on page 82)



COVER-UP BY CAROL HORN.

UN-COVER BY DAISY.®



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For weeks and weeks of silky smooth shaving, pick a Daisy. After all, Daisy is recommended by millions of pretty smooth legs!



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MOVABLE MEALS

(Continued from page 80)

1½ to 2 tablespoons heavy cream, sour cream, or *crème fraîche*
Salt and freshly ground pepper

Cut tomato in half horizontally. Heat butter with garlic in a heavy pan over moderate heat. Add tomato halves, cut side down. As tomatoes cook, pierce with a fork and press down a little to release some of their juices into pan. When tomatoes are soft but still hold their shape, transfer to warm dishes, cut side up. Season with salt and pepper.

Discard garlic and add cream to pan. Raise heat and cook, stirring, for a minute or two till cream has thickened and blended with juices. Add salt and pepper to taste. Pour sauce over tomatoes and serve.

For effortless, well, practically effortless, entertaining, set a cold buffet table. Pass hot hors d'oeuvres when your guests arrive, then let them help themselves to a menu delightfully rich in unusual salads.

GAGA'S ARTICHOKES GRUYÈRE

about ten servings with drinks, three or four servings as a vegetable

1 package frozen artichoke hearts
1 bouillon cube
Salt and freshly ground pepper
⅓ to ½ cup freshly grated imported Gruyère cheese
Butter; oil

Follow instructions on package for boiling artichoke hearts *except:* Dissolve a bouillon cube in the boiling water before adding artichokes and stop cooking a minute or two sooner than directed.

Drain artichokes, pressing out as much water as possible. Dry on paper towels. Lightly butter a disposable aluminum-foil broiler pan. Arrange artichokes in it, cut side up; sprinkle with salt, pepper, grated cheese, and a bit of oil. Put under broiler, about 3 or 4 inches below heat, and cook just till cheese has browned. Do not let them burn. Serve warm.

COLD BUFFET TABLE

Marinated Scallops
Green Rice Health Salad
Avocado-Papaya-Shrimp Salad
Chinese Chicken Salad
Mint Salad
Cold Butterfly Salad

If you would like to add one or two hot dishes, include Chicken Livers Sautéed in Grape Juice or Eggs Baked in Mushroom Cups (two of our favorite inventions)

Later bring on the desserts:
Strawberry-Papaya Sherbet
Ricotta Cheese Pie in a Macaroon Crust

MARINATED SCALLOPS

three to four servings

1 pound fresh bay scallops or cut-up sea scallops, washed
A few lemons
2 tablespoons soy sauce
2 tablespoons diced fresh ginger

Make certain scallops are perfectly fresh, as they are served raw. Prepare 3 to 4 hours before serving or the night before.

Place scallops in a glass or enamel bowl (not metal); cover with freshly squeezed lemon juice. Stir in soy sauce and add ginger. Marinate, covered, in refrigerator for a few hours or overnight. Drain and serve cold.

GREEN RICE HEALTH SALAD

six servings

1 cup brown rice (available at health-food stores)
1 cup chopped fresh parsley (preferably flat-leaved Italian parsley)
¼ cup chopped fresh chives
6 tablespoons French peanut oil (such as Huilor), or olive oil
2 tablespoons wine vinegar
A few stalks of celery (enough to make ½ cup chopped celery and a few slices of celery)
Salt and freshly ground pepper
1 box ripe cherry tomatoes, halved (optional)

Cook rice in salted water for about 15 minutes. Test often; rice should be cooked but still crunchy. Drain at once and cool to room temperature. Mix in parsley, chives, oil, vinegar, and ½ cup chopped celery. Season with salt and pepper, adding a little more oil or vinegar if desired. Transfer to a serving bowl or platter and decorate with celery slices and tomatoes.

Variation: If you like the special taste of fresh coriander as much as we do, substitute ½ cup chopped fresh coriander for ½ the chopped parsley.

AVOCADO-PAPAYA-SHRIMP SALAD

two servings

½ pound boiled shrimp
1 cup French dressing made with ¼ cup wine vinegar, ¾ cup olive oil (or half olive oil, half French peanut oil), 2 teaspoons Dijon mustard, salt, and freshly ground black pepper
1 large ripe avocado
1 ripe papaya
Juice of 1 lemon
2 tablespoons chopped fresh chives

Buy shrimp already boiled; or boil them yourself for 2 or 3 minutes, just till they turn pink, shell as soon as cool enough to handle. Shake the dressing in a tightly covered glass jar or beat with a whisk till all the mustard is dissolved. Pour ½ cup dressing over shrimp and let marinate while you prepare fruit.

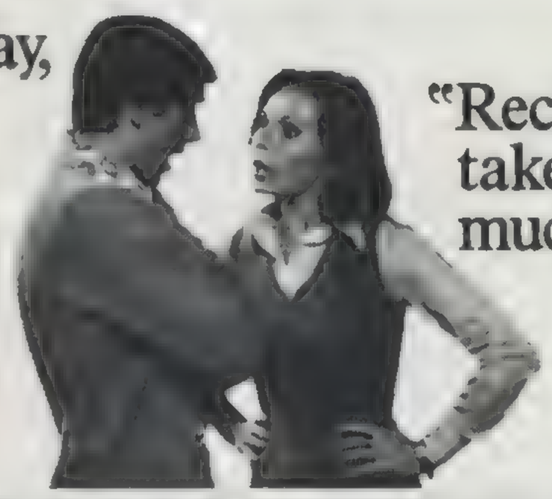
Cut papaya in half lengthwise without peeling; discard seeds and strings. With a sharp knife, cut lengthwise slices through to the skin. Use a large spoon to detach slices from shell. Sprinkle with a bit of the lemon juice.

Prepare the avocado in the same way, discarding pit. Sprinkle with remaining lemon juice to avoid discoloration. Alternate avocado and papaya slices, pour over remaining dressing. Drain shrimp, arrange around and over fruit slices. Sprinkle with chives and serve.

Variation: Leave out shrimp, make half

(Continued on page 86)

"For Father's Day, I want a chair that lets me lean back and stretch out."



"Recliners take up too much room."

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UNO-A-ERRE

**Current U.S. Stamping Laws permit gold tolerances of 3.7% (13½K) to be stamped 14K. 14K Plumb Gold provides a purer, 0.3% tolerance. This increased gold content meets and exceeds U.S. Govt. Standards.*

MOVABLE MEALS

(Continued from page 82)

the amount of French dressing, and serve the beautiful pale-green-and-orange avocado-and-papaya salad before, during, or after any meal.

CHINESE CHICKEN SALAD

six servings

Breasts of 2 chickens, skin, bones, and tendons removed
2 or 3 chicken bouillon cubes (such as Maggi)
1 Chinese cabbage (or an iceberg lettuce or 3 cucumbers)

Sauce:
Chili-pepper oil, made with 2-4 tablespoons peanut oil, 1-2 tablespoons Szechuan crushed hot peppers or bottled hot-pepper flakes
2 tablespoons sesame paste (such as Sahedi) or peanut butter
½ teaspoon salt
2 tablespoons sugar
½ teaspoon crushed Szechuan hot red peppers (or bottled hot-pepper flakes)
2 tablespoons good soy sauce (such as Kikkoman)
1 tablespoon rice-wine vinegar (such as Marukan) or sherry vinegar or white-wine vinegar
1 tablespoon sesame-seed oil (such as Marukai)
2 cloves garlic, finely chopped
2 tablespoons finely sliced scallions
1 large bunch fresh coriander (*cilantro*), available at Oriental and Spanish greengrocers

Place chicken breasts in a pot not too much larger than is necessary. Add enough water just to cover. Remove chicken and add bouillon cubes. Bring to a boil, mashing cubes with a fork and stirring to dissolve. As soon as water boils, return pieces of chicken to pot. Bring back to boil, then lower heat to simmer (add some boiling water if needed); cover and simmer 8 minutes, remove from heat and let chicken cool in bouillon. This should be done at least 2 or 3 hours before making the salad.

Prepare sauce: Make chili-pepper oil: If you like peppery-hot food, heat 4 tablespoons peanut oil with 2 tablespoons crushed hot peppers (or flakes) in a small saucepan over medium heat for 2 to 3 minutes. Remove pan from heat, strain, discarding pepper, and reserve oil.

Often the oil in sesame paste in its tin will separate and float on top. In that case, stir with a spoon. When smooth, measure 2 tablespoons of the paste into a mixing bowl and add 2 tablespoons warm water. Stir with a wooden spoon till well blended. Then add salt, sugar, crushed peppers, reserved chili-pepper oil, soy sauce, vinegar, and sesame-seed oil. You *must* use an Oriental sesame-seed oil; others may be too bland.

About 20 or 30 minutes before serving, remove chicken pieces from bouillon, which can be served at another time. Shred chicken into strips one-half inch wide. Then shred cabbage coarsely and spread it on a serving platter. Cover cabbage with shredded chicken. Stir garlic and scallions into sauce and pour over all. Garnish with fresh coriander sprigs and serve. Really superb!

MINT SALAD

two servings

A scant half cup cracked wheat (bulgur)
½ cup chopped fresh mint leaves
½ cup chopped fresh Italian parsley leaves
2 or 3 scallions, white part only, finely chopped (or shallots)
1½ tablespoons lemon juice or a bit more
1½ tablespoons French peanut oil or olive oil, or a bit more
Salt and freshly ground pepper

Soak cracked wheat in water to cover for 20 minutes. Drain through a sieve, pressing out as much water as possible. Dry on a clean towel. Combine in a serving bowl with all remaining ingredients, using more oil or lemon juice if you like; salad can use a surprising amount of salt. Keeps well in the refrigerator for 2 or 3 days.

Variation: When fresh mint leaves are unobtainable, substitute watercress. Equally refreshing, if quite different, taste. In *no* case substitute dried herbs for the fresh.

Tip: If you use a Cuisinart or other food processor, the mint, parsley, and scallions can be put into the bowl with the steel knife and chopped together in a matter of seconds. In fact, the only caution is do not process too long. Quantities given can be multiplied to serve four, eight, twelve, or sixteen.

(Continued on page 90)



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V0-1

Between Us

Talk from, about, and of interest to . . . women

By Lorraine Davis

GET GOING . . .

Have you started running yet? Jogging seems to have replaced dieting as a prime subject for cocktail conversation, and the folk at *Runner's World* magazine think that women are a growing fraction of an estimated ten million runners in the U.S. Before you suit up and lace your Adidas, read a snappy paperback book by Joan Ullyot, M.D., *Women's Running* (World Publications), that explores the physiology and mystique of running, with special attention to such womanly questions as to what brassiere to wear, whether to run while pregnant, and how to avoid muggers if you must run alone.

A forty-one-year-old mother, Miki Gorman, was the women's winner in the Boston Marathon this year; and, in Los Angeles, Eula Weaver, eighty-eight, still jogs a mile a day—so it's not too late for any of us to hit the road. But, if running's just a little more than your pampered muscles can bear, you could slow down to a hike and follow Ruth Rudner, the author of another appealing book, *Off and Walking* (Holt, Rinehart and Winston). Herself a seasoned walker of Alps and other overseas trails, Ms. Rudner here takes up the opportunities for hiking in our National Parks and Forests, includes invaluable instructions on how to climb a tree in case of a moose . . . and other survival tips for wilderness strolls. Ms. Rudner also tells you where to find a fine meal and civilized lodging between backpack forays into the hills, and she has a good sense of humor.

Women college graduates should find job prospects a bit brighter this year, according to the College Placement Council: data compiled for a mid-year Salary Survey Report showed that the number of salary offers to women at the bachelor's level rose 68 percent in a year's time; at the master's level, women's volume was up 80 percent (still way behind men's, but we're gaining).

Our national average bra size has been increasing over the last ten years, according to the manufacturers; they attribute this change to the use of oral contraceptives that cause breast-enlargement and say that women now want more structured and fitted bras (though Pill use is declining).

HELP AT THE HALFWAY POINT

Middle-class women who feel stymied at mid-life—half of them single parents and many thrust into "invisible poverty" by divorce—are helped to change their lives through reassessment of their activities, skills, and interests by a Boston organization called Continuum.

Designed and developed over the last two years, this nine-month Continuum program involves two weeks of intensive orientation followed by a series of three four-day-a-week internships. The fifth day, Friday, is halved: one-half for workshops: an overview of the business world, written communication skills, oral communication skills, assertiveness training, business finances, personal finances; one-half for support groups: discussions of problems in the working world or at home. At least every other week, each woman has private counseling on personal issues and job problems.

"We try to get women to look at their situations realistically," said Executive Director Rita Schore. "For every choice you make, there are trade-offs. You have to weigh them. What are you willing to give up?" A good hostess thought she might be a banquet manager for a hotel, but internship showed that such work took evenings and weekends away from her children.

Often demoralized, these women need help in transferring their skills from volunteer activities to paid work. First, the woman must improve her self-image; talking isn't enough, but the experience of the internships can show her real worth. Each internship, developed with the help of a staff counselor, is built around a project, with the woman responsible for completion within three months. The sponsoring companies who provide the unpaid jobs profit by feedback from women interns, who aren't really employees. Interns learn even from their negative experiences, with the help of their counselors: "We do a lot of pushing and coddling at the same time."

Nine of the ten "graduates" of the 1975 program now work at jobs they enjoy; the tenth went to law school. By fall 1977, enrollment will be thirty-five to forty. Since costs of the program are high, Ms. Schore has been raising a loan fund of tax-deductible donations to help with tuition; you can help with a contribution.

Some of the same kind of way-finding is provided by the Information and Counseling Service for Women in New Haven, Connecticut. Another nonprofit agency, ICSW helps women who want to develop careers, return to school, or find satisfying volunteer activities. Individual consultations, education information, employment information, volunteer referrals, testing, resource materials, discussion groups and workshops, plus training and internships in the areas of counseling, social work, and public health are all part of this eight-year-old program originally begun by the Yale University Women's Organization. At first, the women were those whose children were leaving home; but now they come from every age group and background. "Everybody is getting involved in self-development, freeing themselves of stereotypes," said Cynthia Sterling Pincus, until recently the center's director. "I firmly believe the key ingredient is careful, leisurely goal-setting and analysis of priorities, regardless of the life transition one is going through." Ms. Pincus's book on the topic, *Doubleduties* (Chatham Square Press), will be published in September.

Many of the services offered by ICSW are provided in the San Francisco area by three offices of Advocates for Women, which helps women to get jobs traditionally held by men and works to improve salaries and opportunities. This program, with partial Federal funding, has aided about 1500 women in the last seven years.

Women over thirty who have decided to change their lives by entering or reentering college can be aided by Clairol's Loving Care Scholarship Program, which has already helped more than five hundred women pay for job-oriented studies—in medicine, law, aviation, law enforcement. And Clairol publishes a concise pamphlet called "Educational Financial Aid Sources for Women" to help prospective students find other sources of school-going money.

CREDIT: NOT JUST A CARD GAME

Federal laws may have taken the sexism out of the granting of credit in this country (see William Flanagan's discussion on page 184), but if you never even knew the ins of installment loans or the difference between a bank credit card and a "T & E," you can wise up with a slick primer published by American Express: a quick-study booklet called "The Credit Handbook for Women."

Or, if you understand credit but need to find some, and if, in spite of the new law, conventional sources won't consider you, a feminist credit union could be the answer. These groups do financial counseling for the women who apply for loans and will lend money for an abortion or a divorce lawyer as well as to start a small business. So far, we've heard of feminist unions in New York, White Plains, Denver, Minneapolis, San Diego, Los Angeles, San Francisco, Toronto, Detroit, Harrisburg, Pittsburgh, Miami, Cambridge, Ann Arbor, Lansing, Dallas, San Antonio, Houston, and Washington, D.C.

enter Chloé

"A woman does not put on my fragrance. She enters it."

Karl Lagerfeld



Parfums Lagerfeld·Paris

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MOVABLE MEALS

(Continued from page 86)

COLD BUTTERFLY SALAD

twelve servings

1-pound box *farfalla* (the butterfly-shaped Italian pasta, or other small pasta such as small shells)
2 tablespoons oil
Salt
1 cup vinaigrette dressing made with ¼ cup wine vinegar, ¾ cup olive oil, 1 teaspoon Dijon mustard, salt, and freshly ground pepper
1 pound garden-fresh June peas or a package of frozen peas (fresh or frozen broccoli can be substituted for the peas)
1 cup sliced hearts of celery
3 spring onions, the white part and about an inch of the green, finely sliced
1 tablespoon drained capers
¼-pound slice of cooked smoky ham, cut into half-inch cubes (or 1 can tuna, drained and chunked)
1 cup chopped fresh Italian parsley (flat-leaf, not curly parsley)
12 green olives, stuffed with pimentos, cut in half lengthwise

Bring water to a boil in a very large pot, add oil and a few tablespoons salt. Over high heat, add pasta, a bit at a time, stirring. When water returns to a boil, cook, uncovered, stirring occasionally, for about 8 minutes; must be cooked but firm—so begin to test after 6 minutes. Drain immediately, put into a large serving bowl, and dress at once with half the vinaigrette dressing; otherwise the pasta may stick together as it cools. Add salt and pepper.

Boil peas till just done but still firm and bright green; if using frozen vegetables, do not overcook. Drain and add to pasta with other ingredients except olives. Toss well and correct seasoning. Decorate with olive halves, pimento side up, and serve at room temperature or cool but not cold.

SAUTÉED CHICKEN LIVERS WITH GRAPES

two servings

6 chicken livers (about ½ pound)
3-4 tablespoons butter
A few fresh sage leaves
or 1 teaspoon dried sage
¼ pound seedless grapes, stems removed
Salt and freshly ground pepper
¼ cup Muscat grape juice (such as Knudsen's, available in health-food stores)
1 teaspoon lemon juice

Over medium heat, melt butter in a pan large enough to hold livers and grapes without crowding. When foam subsides, add chicken livers and sage. Raise heat and cook for a minute or two on one side. Season with salt and pepper, turn over, season the other side, and add grapes. Cook for a minute or two. Livers should be well browned on both sides. Transfer livers and grapes with a slotted spoon to a warm serving platter (or to 2 warm dinner plates). Add grape juice and lemon juice to pan. Over highest heat, cook down, stirring constantly and scraping in all the brown bits, till reduced and almost syrupy. Pour over livers and grapes; serve at once.

ROSAMOND RUSSELL'S ROSY STRAWBERRY-PAPAYA SHERBET

eight servings

1 box ripe strawberries, sliced (to make 2 fully packed cups)
1 large ripe papaya (to make 1 cup sliced)
2 cups superfine sugar
3 tablespoons lime juice
1 or 2 tablespoons Cointreau or Grand Marnier, optional

Avoid washing strawberries if possible, as it dilutes their flavor. If they are not sandy, clean by wiping with your fingers or a slightly dampened paper towel. Peel, slice, and measure out 1 cup papaya. Puree all ingredients in food processor or blender (perhaps in 2 installments) till all sugar is dissolved and you have a smooth puree. Pour into a metal loaf pan; cover tightly with aluminum foil, and freeze.

After a few hours, you can empty the sherbet into a chilled mixing bowl and beat with a chilled rotary beater, then put back into the loaf pan, and refreeze. This should give you a smoother texture, but the sherbet is awfully good even without this final step. Serve in well chilled stemmed glasses. **G. and F.'s Tips:** Any leftover sherbet kept in the refrigerator instead of the freezer for an hour or so makes a delightful sauce for unsweetened sliced strawberries. Or for an exquisite, effortless dessert, use Häagen-Dazs cassis sherbet (left in the refrigerator for an hour) as a sauce over sliced unsweetened berries.

RICOTTA CHEESE PIE IN A MACAROON CRUST

eight servings

Crust:
16-18 Italian macaroons (Amaretti di Saronno, Lazzaroni brand), enough to make 1½ cups of crumbs
6 tablespoons butter, melted

Filling:
½ cup seedless raisins or dried currants
5 tablespoons orange-flavored liqueur (such as Aurum, Cointreau, or Grand Marnier) or orange juice
1½ cups fresh ricotta cheese
1 cup superfine sugar (or a little more)
6 egg yolks (or 5 yolks and 1 whole egg)
Grated rind of a lemon
Pinch of salt
A few sprinkles of cinnamon

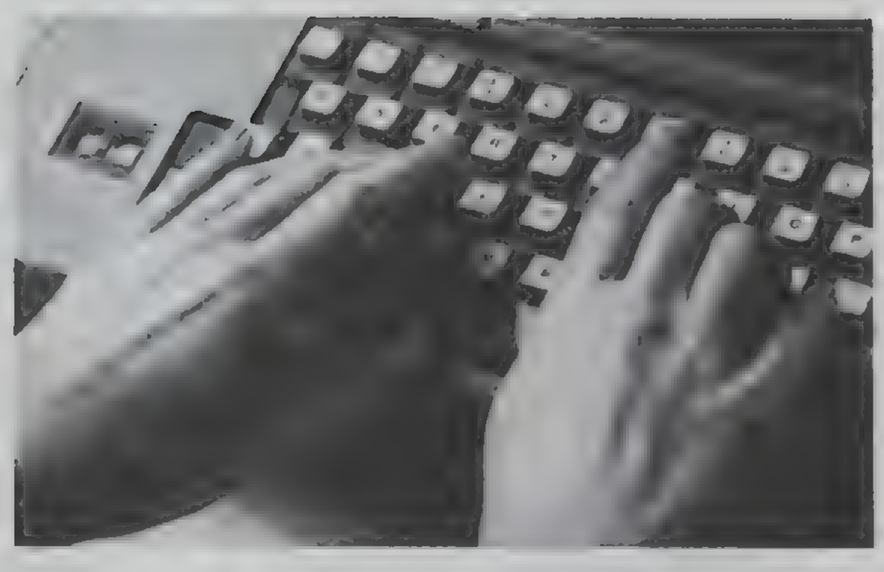
Crush macaroons to make very fine crumbs, either with a rolling pin or, infinitely easier, in a food processor, using steel blade. Mix in melted butter till crumbs stick together. Spread mixture over sides and bottom of a 9- or 10-inch pie pan and pat into shape. Or shape by pressing an identical pie pan down over the crumbs; chill for 1 hour or bake at 300° for 15 minutes, then let cool for 30 minutes.

Meanwhile, prepare filling: Soak raisins in liqueur or juice. In a mixing bowl, combine all the other ingredients and stir till smooth. Stir in raisins, drained, and fill pie shell. Bake 1 hour at 350° or till filling is golden and firm. Serve at room temperature, cool, or after several hours in the refrigerator. Keeps well refrigerated for 2 to 3 days.

(Continued on page 92)











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bloomingdale's

MOVABLE MEALS

(Continued from page 90)

Eggs. There are more than 365 ways of preparing them. Here are 4 that we like.

CRUSTLESS QUICHE

four to six servings

About 6 tablespoons butter
3 tablespoons finely chopped shallots (or scallions or onions)
3 eggs
1½ cups heavy cream or half and half
½ teaspoon salt
½ teaspoon freshly ground pepper
1 cup grated Swiss cheese
¼ pound smoky ham (such as Westphalian ham), cut in ½-inch cubes

Generously butter sides and bottoms of 4 disposable aluminum-foil tart pans, 5 inches in diameter, or one 8- or 9-inch pie tin (but *not* the kind with a removable bottom). Sauté shallots for 2 minutes in 1 tablespoon of the butter. Reserve.

Beat eggs, cream, salt, and pepper till well mixed. Stir in ⅔ of the grated cheese, the sautéed shallots, then cubes of ham. Pour equal amounts into the 4 tart pans (or the large pie tin), making certain ham is well distributed. Sprinkle remaining cheese on top, dot with butter. Bake at 375° 20 to 30 minutes till well browned.

Serve with a salad of raw garden-fresh young June peas, with a lemon and oil dressing, chopped fresh chives.

POACHED EGGS IN YOGURT, TURKISH STYLE

two large servings or four small servings

2 cups plain yogurt
1 small clove garlic
Salt and freshly ground pepper
4 eggs
½ tablespoon vinegar
2 tablespoons butter
1 teaspoon paprika
Dash of cayenne pepper (or Tabasco sauce)
2 tablespoons chopped fresh parsley

Place yogurt in top of double boiler. Squeeze in garlic, through a garlic press. Stir; season lightly with salt and pepper. Warm over simmering water.

Poach eggs in boiling water with vinegar. When ready, spread yogurt on a warm platter. Drain eggs with a slotted spoon and place on top of yogurt. Heat butter in a small saucepan, add paprika and cayenne. Pour over eggs and yogurt. Season eggs lightly with salt; sprinkle with parsley.

EGGS BAKED IN MUSHROOM CUPS

four servings or two servings as a main course at lunch

4 large eggs
3-4 tablespoons butter
4 large mushroom caps, 2½ to 3 inches across (but not smaller)
1 tablespoon chopped shallots (or scallions or onions)
4 tablespoons imported Belgian sorrel, Le Semeur brand (available in 13-ounce glass jars at such specialty shops

as Fraser-Morris)
2-3 tablespoons sour cream
(or *crème fraîche*)
Salt and freshly ground pepper
1 slice smoked salmon
4 teaspoons freshly grated imported
Parmesan or Gruyère cheese

Remove eggs from refrigerator. Generously butter bottoms and sides of 4 aluminum-foil cupcake cups, 3 inches wide and 1½ inches deep, or custard cups of the same size. Wipe outsides of mushroom caps clean with a damp cloth; do not wash. Place caps, curved sides down, in foil cups; they should fit at least ¾ of the way down. Put in the oven for about 6-8 minutes. Remove when caps are somewhat cooked but still hold their shape; drain off juices.

Meanwhile, sauté shallots in about 1 tablespoon butter over medium heat for a minute or two, stirring often. Stir in sorrel and cream. Cook for 1 minute, season with salt and pepper, remove from heat.

With scissors, cut salmon into 4 circles or pieces about 1½ to 2 inches across. Place a piece of salmon in each mushroom cap. Spoon over sorrel-shallot mixture.

Crack an egg into each cup, trying to center the yolk. Some of the egg white will run down the sides; but don't worry if your mushroom cup runneth over, this is exactly what you want. Season with salt and pepper; sprinkle with grated cheese.

Place foil cups on a cooky sheet and bake at 325° till eggs are set—about 10 to 15 minutes. Serve in foil cups, or loosen the baked eggs-in-mushrooms with a grapefruit knife and slide out, egg side up, onto warm plates.

Excellent served for lunch or supper with toasted English muffins, steamed asparagus with melted butter, and a chilled bottle of Meursault 1973.

SORREL-MINT OMELET

for each serving

2 tablespoons butter
1 teaspoon finely chopped shallots
or scallions
1 tablespoon finely chopped fresh mint
1 tablespoon finely chopped fresh
sorrel (or substitute 2 tablespoons
Le Semeur brand sorrel, available in
specialty food shops, and a pinch of
dried mint)
2 tablespoons sour cream or *crème fraîche*
Salt and freshly ground pepper
2 large eggs

Melt 1 tablespoon of butter in a small heavy pan and sauté shallots, stirring, 1 minute over medium heat. Add mint and sorrel; cook, stirring, just till herbs wilt. If using canned sorrel, just heat through. Stir in cream; season with salt and pepper. Remove from heat; keep warm.

Heat remaining butter in omelet pan till sizzling. When butter stops foaming, add eggs, lightly beaten with a fork and seasoned with salt and pepper. Cook over high heat, using a fork to pull the cooked part of omelet toward the center so that uncooked eggs can run into hot pan and cook quickly. As soon as omelet is ready (the top should be slightly runny, not too dry), spoon sorrel filling over center of omelet. Use a spatula to fold omelet in two over filling and to help to slide it out onto warmed plate. Serve at once. ▽





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FACIAL PAIN

(Continued from page 34)

series of injections. After a preliminary examination, he injects Decadron, a cortisone agent, into the painful muscles and joints. This helps to ease stiffness and may provide relief for from three to four days.

"After an average of five visits," said Dr. Marbach, "many patients will be free from pain, or feel a significant reduction. More complicated cases take longer."

In addition, Dr. Marbach prescribes facial exercises to ease muscle and joint stiffness. One exercise is specifically designed to reduce cracking jaw noises.

Since most patients feel isolated and alone in their suffering, Dr. Marbach tries to include family and friends—anyone close to the patient—in the treatment. During the facial exercises, for instance, to make it easier for the patient, another person is asked to spray a vapo-coolant (topical anesthetic) on the patient's face.

"Insufficient hormone production may cause depression"

At the end of the second visit, Dr. Marbach will prescribe antidepressants, if they are indicated, for emotionally disturbed patients. Patients who have inflammation of the jaw joints and muscular inflammation will receive prescriptions for anti-inflammatory drugs.

The length of treatment and need for injections may vary with each case.

Dr. Marbach would like to see "fewer patient casualties": women who have been improperly diagnosed or subjected to unnecessary medical procedures. To help avoid "casualties" Dr. Marbach suggests four tips for women who suspect that they have chronic facial-pain symptoms:

- If a doctor suggests costly treatment that guarantees a cure for facial pain, get another opinion.
- If a doctor suggests that facial pain can be eliminated by severing nerves, the doctor should inject a local anesthetic into the nerve to see if it is the cause. If the pain persists while the nerve is anesthetized, severing the nerve will not help.
- Cracking jaw noises should be medically treated only when there is pain. *Never* have teeth adjusted (i.e., capping, filing teeth, bite adjustment) to eliminate jaw noises.
- Surgery should *never* be performed on jaw joints to relieve pain or noise. Surgery is indicated only when there is a tumor or fusion of the bone from injury or arthritis.

Although Dr. Marbach's treatment has given relief to many facial-pain sufferers, his methods are controversial. If you suspect that you have facial-pain symptoms, a visit to a reputable physician or dentist should reveal the treatment that is best for you. ▽



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CUBA HOW?

Now that U.S. travelers are free to go to Cuba, the big question is *how*. One intriguing possibility: sailing there on board the 620-passenger Soviet luxury liner *Alexandr Pushkin* scheduled to leave Montreal August 13 on a twenty-day cruise that will spend three full days in Havana. Also on the itinerary: Gaspé, Bermuda, Nassau, Nova Scotia. On board the *Alexandr Pushkin:* Russian crew, entertainment, shops, vodka, caviar . . . plus an additional staff of twenty Americans to make everyone feel at home. Cost of the cruise: $795 to $1615 depending on cabin. For cruise and visa information, contact March Passenger Shipping Services, One World Trade Center, New York, NY 10048.

UPSTAIRS/DOWNSTAIRS

Paris's hottest new restaurant/discothèque —the Elysées Matignon—has regulars Alain Delon, Mireille Darc, Johnny Hallyday, Lino Ventura coming as they are, dining upstairs on *salades chaudes* (warmed steamed vegetables with vinaigrette sauce), then dancing downstairs with the best-looking crowd in town.

We protest: the way U.S. Customs is set up at most airports. Passengers are expected to be weight lifters and hoist their suitcases up to table height for inspection. Why can't the conveyor belt give us a lift and begin at floor level? After a happy journey, who needs a backbreaking finale?—D.M.

IDAHO DOUBLE FEATURE

Alfred Hitchcock *(above)* stars at Sun Valley, Idaho, this summer when the Sun Valley Center for the Arts and Humanities salutes the master moviemaker with a three-week festival of his films July 17-August 5. Activities: screenings of Hitchcock classics, round-table discussions with screenwriter Samuel Taylor *(Vertigo),* critic Donald Spoto (author of *The Art of Alfred Hitchcock),* and *Psycho* star-er Janet Leigh. . . . Another Sun Valley event: the major rev-up planned by the resort's brand-new captain Earl Holding whose company also owns and steers the superlative Little America Westgate Hotel in San Diego.

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GOLF IT UP

If golf's your passion, no better place to indulge it than at Innisbrook on Florida's west coast thirty minutes from the Tampa International Airport. Three championship golf courses (sixty-three holes) spread across a thousand acres of cypress-and-Spanish moss meadowland where peacocks roam freely. And no better time to go to Innisbrook than now, since low summer rates run through September 15. Also at Innisbrook: five swimming pools, three clubhouses, a crack tennis program, summer-camp activities for children . . . and luxurious apartments.



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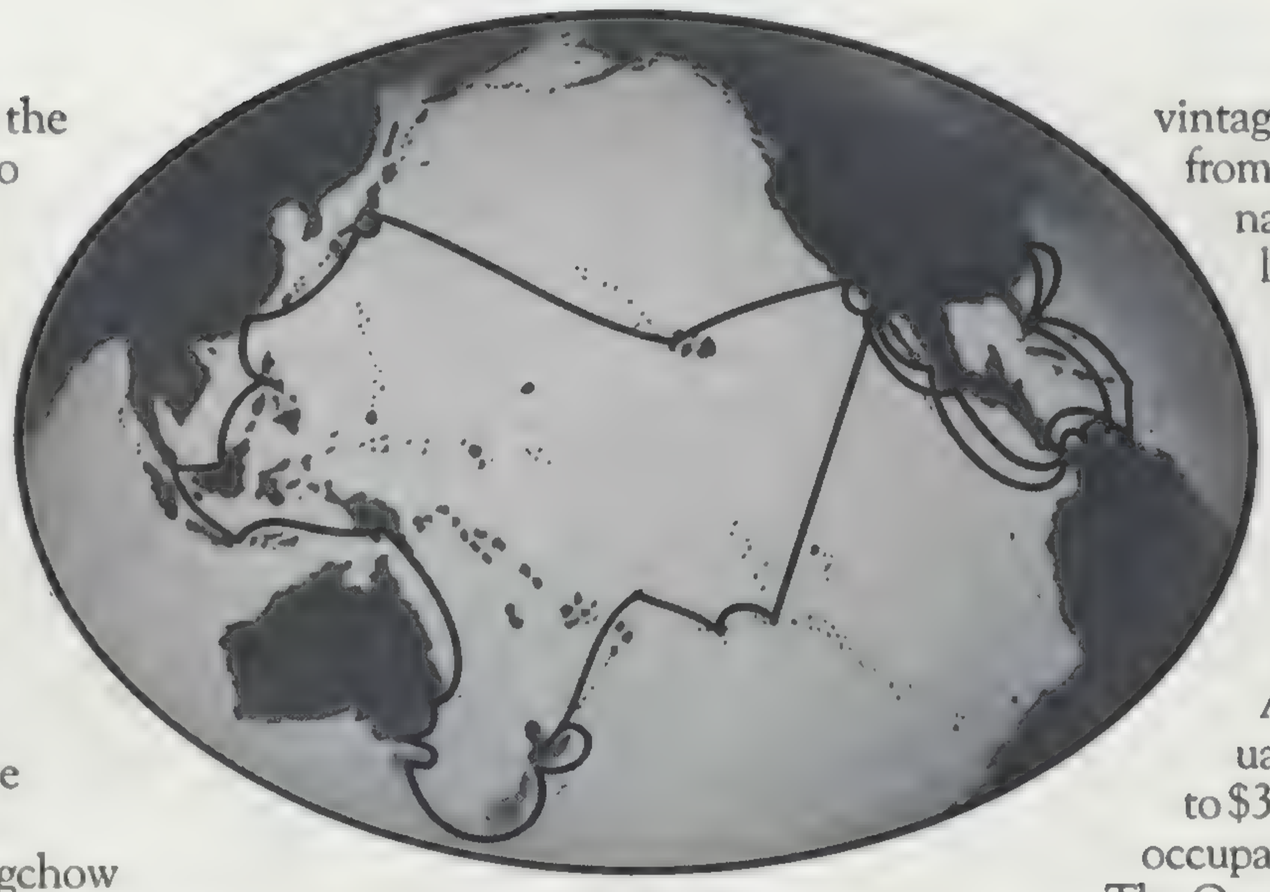
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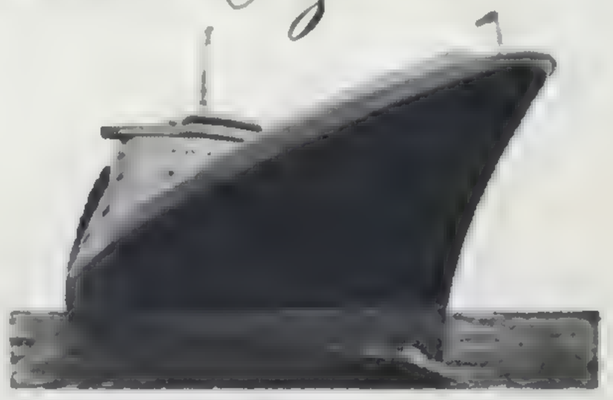
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Travel

By Despina Messinesi

Send yourself a glorious prepaid package: in it, Club Med puts everything you want

The more I travel, the more suspicious I feel when I set off for a new place. Taking off on my first junket to a Club Mediterranee, I left more reluctantly than usual. "You're not the type," said my friends with conviction. "It's a singles place, a camp for adults." "Club Med is for sports freaks." Precisely in order to get a first-hand I-was-there report for Vogue, I visited eight Club Meds all over the world. Each was an eye-opening adventure, totally different.

For my first visit, I chose the Caravelle on the French island of Guadeloupe. The Club's yellow pamphlet answers most questions for uninitiated members, yet, being a novice, I overpacked, something that always makes me see red.

But, by the time I reached New York's JFK airport, I felt deliciously carefree, like a prepaid package tagged Caravelle. Everything is prepaid at all the Club Meds—transportation, lodging, food, sports, entertainment. Everything is taken care of and ready. All you have to do is to pick and choose. One of the greatest luxuries for me is not having to ask for anything. Club Med acts like a good hostess.

I found nothing camp-like about the Clubs. They seem more like luxury resorts but with no social hangups. Temporarily, you are relieved from the usual material obligations: dressing up or down, tipping, being accessible at the other end of a telephone, reserving and getting the right table in restaurants and nightclubs. A personal drawback? No room service—alas, no breakfast in bed. If you have a good-natured roommate (everybody has a partner, all rooms are double), he/she might be conned into bringing you a bowl of coffee and a flaky croissant.

At Club Med you follow your whims: pair off or go with the crowd, start a health kick, train like an Olympian athlete, or suddenly decide to



be a loner. Club villages are so vast, you can always find a peaceful empty hideaway in which to nap, relax, and catch up on your reading.

Life at the Clubs is not one bit like home, it was never meant to be. Nor is it like living in a hotel, nor being a pampered house-guest, when you feel compelled to do things your host has planned. Escaping to your own country place to rest can be an illusion: you are still plagued with chores—Japanese beetles ravaging rosebushes, leaking roofs, flooded cellars. At Club Mediterranee, you are completely cut off from responsibilities, totally free.

Club Med planners excel in finding the most glamorous real estate for their resorts. The properties spread over acres and

Wherever Club Mediterranee decides to put down stakes, you may be sure it is the most valuable piece of real estate in that part of the world. On Martinique, in the French West Indies, Bucca-



Guy Billout

neer's Creek on the southern tip of the island stretches along the best white sandy beach of the island. Offshore, scuba divers practice in the clear sea.

(Continued on page 100)

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CLUB MED

(Continued from page 98)

acres; calling them villages is no misnomer. Each resort provides space for some six hundred members and about one hundred staff, not counting the housekeeping and restaurant help. The staff, called GO's (short for *gentils organisateurs*), teach sports, organize activities, entertain and mingle with the GM's (short for *gentils membres*), the paying vacationers. I never felt jostled or hemmed in by people. Each preserve had a silent spot somewhere where I could be a loner. But at the family-style dinners, it's potluck for tablemates. A hostess seats you at tables for eight or ten, persons take turns serving the courses set on the tables. Couples or friends walking into the dining room fill in at tables with empty places. It's a game of chance.

To vacation at a Club Mediterranee, you must be or become a member: $10 for the first year, $6 a year for renewal. There is no age limit: any person over twelve is eligible; under twelve, no fee necessary. Family reunions, get-togethers of several generations, are effortless.





One distinguished New York diplomat whose duties include, among others, "great eating," dreams of his light midday snacks at the Clubs. Choosing a yogurt and an apple from the lavish banquet buffet, he would go off to eat alone and in silence. No one at the Club had caught on to his identity. Anonymity is the game.

Clothes are no giveaway. You wear practically nothing, enjoying the warm air and hot sand. A pareo, the Tahitian sarong, draped precariously low around the hips, over a bikini about the size of a fig leaf is the daytime uniform.

French overtones dominate the villages; only at certain resorts where Americans and Canadians outnumber the Europeans do the staffs speak both French and English. French members and staff use the familiar pronoun *tu* instead of the more formal *vous*. Everybody hides his/her identity by using only a first name.

I had been warned and was prepared for the singles shock—free love, sex, etc. Instead I found the *jeunesse dorée* with their beautiful bronzed bodies one of the Club's attractions. They make no bones about their fun and games; their *joie de vivre* is contagious and they completely disregard any age barrier. That was comforting to me. Why should it bother me if they make the Club play place a mating ground?

Because of their star quality, good looks, and energy, singles seem more numerous in the villages than they really are. Actually, the bulk of vacationers are couples, married ones; families of papa, mama, and children; a sprinkling of spritely senior citizens, or three generations of one family.

Unlike cities, where any form of exercise —yoga, tennis, swimming—eats up both time and money, at the Clubs every sport you can name is free, only a few steps away, and comes with an instructor.

The most popular game is tennis. Last year some sixty-five hundred played every day on the Club's four hundred courts; fifty thousand were beginners. Numerically, the Club's eleven thousand sailboats are one of the largest fleets in the world. Their scuba-diving school is definitely tops and taken very seriously; candidates pass vigorous tests, checkups, and lessons and are constantly watched.

The Club's propaganda about not needing a watch is bunk if you go on a sports kick and want to be on time; you'll need a watch plus an alarm clock. One of the secrets is learning to coordinate the various activities so that you don't run yourself ragged, as I did at first.

Four and five events are going on all at once on land, sea, sand, in the "deep blue," in crafts shops, and French language labs. It's like a circus, except that you are part of the act and there is no ringmaster cracking a whip. And, when activity palls, there are always those Club Med contour chaises to lie on without moving a muscle.

Recorded classical music played at sunset in each Club's most beautiful outdoor spot is a remarkable experience—intimate

(Continued on page 103)

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In the Pacific, Hanalei Plantation on the Hawaiian island of Kauai—where scenes for South Pacific *were filmed—is now a Club Med village.*



Here, in addition to French and English, GO's speak Japanese for the groups of Japanese visitors. Special sports on Kauai: golf lessons, surfing, and deep-sea fishing.

Love may be blind, but you should choose your rings with your eyes wide open.



It's a curious fact that the most romantic purchase of your life should be based on cold, hard reasoning. Because, from the day you put your engagement and wedding rings on, they start to get a lot of abuse.

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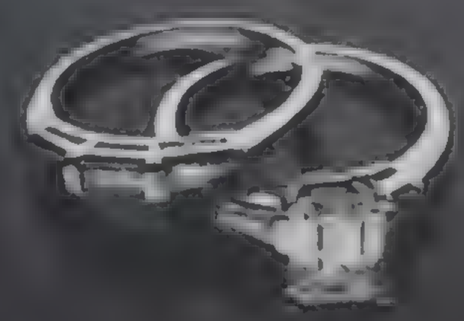
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Platinum



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"If I have to go to New York, I want all of it."



Boy, do I complain when I have to go to New York on business. It's a hassle and a grind and too much work.

Except when I get there.

Then, for the week, I always wish that I lived there.

I can always find some little "chatchka" from Design Research or Georg Jensen to bring back and show off.

If I have to go to New York, I want all of it. I stay at The Biltmore. Whether I'm in the lobby, or my room, I know I'm in New York. (Then there's that great check out system. I just drop off my key. They bill me later.)

Once I had to stay in one of those big chain hotels that could be in any city in the country and probably is.

Then you should have heard me.



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CLUB MED

(Continued from page 100)

and awesome like an empty cathedral. In Mexico's Playa Blanca on the Pacific Coast, I listened to a Grieg concerto stretched out in a high-up amphitheater watching red shrimp boats trailed by diving gulls. On

At the Club Med in Marrakesh, Morocco, as at all Club Meds around the world: no



tipping—you use popbeads, not money, to pay for drinks.

the Polynesian Island of Mooréa, the music hour was like a sight-and-sound spectacle: glinting lagoon, Pacific waves frothing and beating steadily as a metronome on a faraway coral reef. At Caravelle on the island of Guadeloupe, people listening on the sun-warmed sand lay motionless as sculpture.

The Club boutiques—each resort has one—are irresistible. They are also the only place where you need real money. For drinks and espresso at the bar, you buy and pay with popbeads that you wear as necklaces or bracelets. All the boutiques I checked out carried French well-cut pants in delicious colors, French bikinis, fun shawls and blouses, at scandalously high Paris prices. Complain? No, it was a treat to find them in these remote outposts.

Actually, at any Club Med boutique you can pick up all the fun and chic un-dressing things for your holiday. In addition, each one has a few local designs made up by the village dressmakers. The pastel voile caftan in non-Tahitian color I bought in Mooréa has given me enormous service. A friend who recently returned from Cap Skirring, the Club in Senegal, with a marvelous pair of pleated pants copied after those worn in Timbuktu cannot be accused of place-dropping. The pants are sensational.

The Club's à la carte simplicity masks a well-tested formula that works all over the world in different architectural settings. People return for more, more, as I did.

On Guadeloupe, Caravelle, once a luxury resort, preserves a Grand Hotel feeling. New wings with large, balconied rooms spoke out from a vast breeze-cooled open-air lobby overlooking the best beach on the island. A second Club on the opposite end of the island, Fort Royal, a colony of cottages with a "Mini Club" for tots, attracts many young marrieds. It's a boon for divorced fathers and their youngsters spending a week's holiday together—both enjoy.

A charming French woman told me that she was a grandmother spending a fortnight's holiday with her daughter and her two teenaged grandchildren. We were on the beach of the new Mexican village, Playa Blanca, where, like a spill of dice, clusters of little brick houses were terraced on the slopes above the beach.

"We've been going to Clubs for the last five years. I like everything about them, the exercise, swimming, and bridge," she said. During the day, each generation went its own way: the daughter played tennis, went sailing and water-skiing; the grandchildren signed up for everything. They met only for dinner. Then, the grandmother went off to her bridge game, the "grands" danced and watched the entertainment. "My grandson even took part in a show."

Although it's difficult to tear yourself away from the villages to go sight-seeing, it's an effortless way of seeing a country. Well planned, these guided tours include everything—shops, churches, monuments—the star treats of an area. Although these excursions are not covered in the prepaid package, you'll remember them long after your tan has faded.

Each year, Club Med opens one to five new villages around the world. Geared to North Americans and tennis, their first village in the Bahamas is scheduled to open this Christmas on Paradise Island. Their second Bahamian village, on the island of Eleuthera, will open in December 1978. Inching closer and closer to the U.S., their program even includes a future ski Club

On the North African island of Djerba off the southeast coast of Tunisia, guests at the Djerba La Douce Club Med live along a broad beach:



setting for one of the Club's late-afternoon concerts of recorded classical music. Later on, livelier music in the disco. Plot's the same for all seventy-seven Club Meds.

in Colorado. Nimble negotiators shuttling around the world in search of new properties obviously come back winners. How else could the Clubs dispense 625,000 gallons of wine in one year, and eight hundred tons of bread? ▽

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Beauty Q & A

Tricks to reshape brows... exercise for breasts... a good haircut in Paris... get rid of blackheads

Q **My eyebrows have no shape. They grow straight across my face, and give me a stern-looking expression. What can I do to change them?**

A Aida Grey, of the famous skin-care salon in Beverly Hills, says: "The eyebrows control 25 percent of your facial expression. You don't say what the shape of your face is, but here are some general guidelines to use when tweezing your brows: To create an arch, never raise just the center of the eyebrow, but raise the beginning of the brow first, then go gradually up to the center. If you have a high forehead, make a fairly high arch. For a low forehead, a low arch. For round eyes, sharpen the peak of the arch.

"If your face is narrow, make the peak of the arch a little to the outside of the iris; otherwise the peak is just above the pupil. When you finish tweezing, the beginning of the eyebrow should be just a little lower than the end of the eyebrow, and the length of each half of the eyebrow—from beginning to arch, and from arch to end—should be equal. A high arch will give your face more length; a low arch, more width."

Q **Because my nose, chin, and part of my forehead are oily, I get blackheads. Do you have any simple, effective way of treating them and preventing their recurrence?**

A From Janet Sartin, who runs two of New York's top skin-care salons (at 480 Park Avenue and at Bonwit Teller): "You want to help the pores excrete excesses naturally. Never press or squeeze blackheads, as this will eventually cause the pores to lose their elasticity and become permanently enlarged. Proper cleansing for blackheads begins with an application of a mild, clear astringent on a cotton pad, followed by a washing with an antibacterial soap.

"Fill the sink with lukewarm water, make a lather by applying the soap directly to your face; then apply more lather with your wet hands, and rinse your face in the still slightly-soapy water in the sink. Don't use any scrubbing devices, as they will irritate the outer layer of skin. After cleansing, finish with another application of astringent to help the skin excrete blackheads naturally. To help prevent blackheads, avoid all oil-based cosmetics. Stick to water- and alcohol-based preparations."

Q **In your February issue, there was an article about breasts which mentioned certain exercises that can be done to develop the chest muscles. Could you tell me exactly what exercises are referred to in the article?**

A Our expert, Cornelius Reed at Nautilus Sports-Medical Clinic in New York City, told us: "Any exercise that works the upper torso muscles develops the chest muscles to some extent. Well-developed chest muscles will give the illusion of bigger breasts by providing more breast support. One of the best, specifically-for-chest-muscle exercises is push-ups. Begin by doing them with your hands near your chest, raising yourself with a straight back from your knees. As you build strength, spread your arms farther and farther away from your chest, and try rising straight up from your feet.

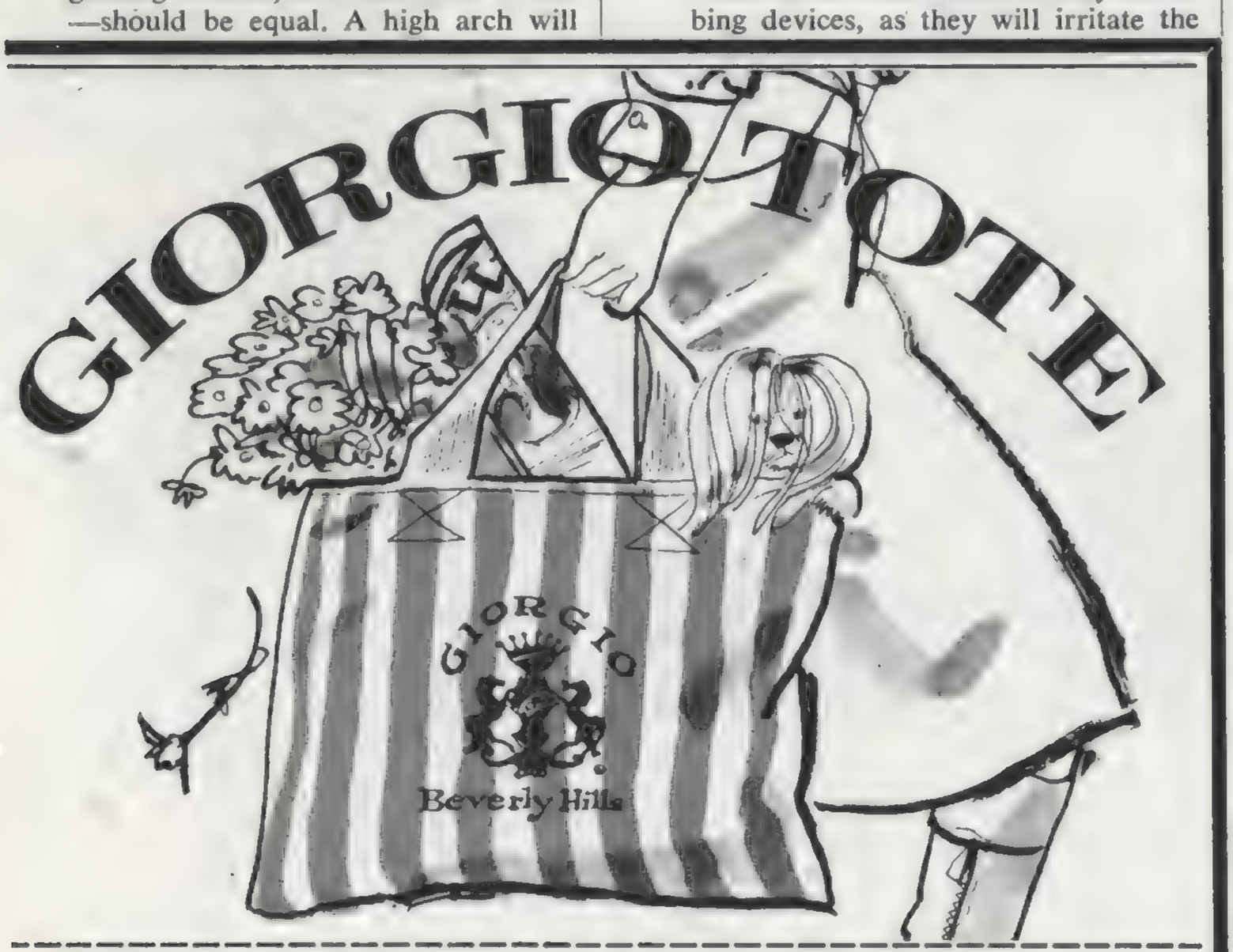
"Another good chest-muscle builder is 'dips.' Stand between two chairs that are placed back-to-back. Support yourself straight-armed from the chair backs and bend your knees up slightly. Lower yourself slowly, bending your elbows and then slowly straighten your arms up again. This one is more strenuous than push-ups."

Q **In September, I am going to Paris and would like to go to a good salon for a haircut, set, and perhaps a facial and manicure. Could you suggest one or two places?**

A Some of our favorite places in Paris: For hair: Jean-Louis David, 47 rue Pierre Charron; Carita, 11 Faubourg St. Honoré; or Alexandre, 3 avenue Matignon; the Orlane Institute, 163 avenue Victor Hugo for facials and manicures.

Q **After reading your fitness article (April 1977), I'm still not sure how much time I should spend exercising at home each day.**

A Our aerobics program chart (see April 1977, pages 132-3) indicates the time you should exercise at *each session* (6 minutes the first week, and on up to 15 minutes the ninth week). Exercise physiologist Doralee Denenberg emphasizes that you need to exercise *twice* a day (a total of 12 minutes a day the first week, 30 minutes a day the ninth) to achieve cardiovascular fitness.



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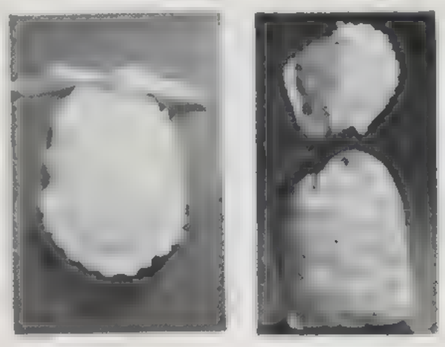
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2

try this!), or to take into the bath with you to use as a headrest (to prevent it from getting wet, wrap in a towel. If you wrap it in plastic, the scent won't escape). The one here, in navy-printed feathers on white cotton (9"x4"), designed by Eshley David, has a cool citrus scent—said to be a breathing aid for sinus sufferers, $14. At Bonwit Teller. . . . For pillow-collectors, two really pretty ones (3,4)—if you're looking for something to wrap a gift with, they're charmers. . . . (3) A 4"-


3 4

diameter pale-blue satin sachet covered on one side with a beige-lace doily. To order in other colors, $18 plus $1 postage and handling. From Madeleine, 956 Linden Avenue, Hubbard Woods, Illinois 60093. . . . (4) Eshley David's romantic lace-trimmed ivory cotton pillow (the size of a cigarette case) with a center-embroidered pink-and-green flower and a cool citrus-y scent, $5.50. At The Gift Arbor, 319 Bleecker Street, New York, NY 10014. . . . (5) To carry in an evening bag at night—it's an instant refresher! —Cherchez's compact-size

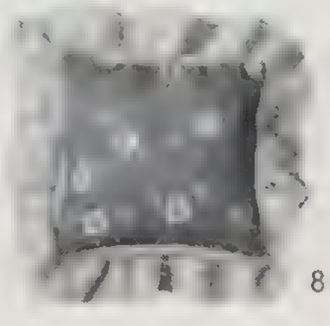

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ribbon-trimmed white cameo-lace sachet scented with field flowers, $4. At Cherchez, Henri Bendel, N.Y. To order by mail, write Cherchez, address, above. Add 50¢ handling and postage. . . . (6) For Aliage fans—newest way to take the clean/green fragrance:

pillow sachets—we love them in lingerie drawers, $12.50, the pair. . . . (7) Basket-collectors—one to own, the palm-sized one here with a small beige


7

"kerchief" filled with spicy scents, $4. From Eshley David. At Macy's. . . . (8) To throw anywhere you pile pillows—this pretty


8

lace-edged floral-printed one with a "garden-path" fragrance, $12. At Bonwit Teller. . . . Two other ways to get a whiff of fragrance . . . (9) a *"cube de bain"*—it's a scented sachet for the bath. The one here, Ben Rickert's—one of six in a package, $1.25. . . . (10) An accessory—the braided cord "silver" jewel that holds Estée Lauder's Youth-Dew fragrance in solid form. The Youth-Dew Goldflower necklace, $15.


9


10

UN-SACHETS



. . . to have on hand—scented soap miniatures. To use the way you would any of the scented things above! They double as sachets—the scent never fades!—work as the travel soaps they were meant to be. The ones above, *left to right:* Jontue's moisturizers-added Fragrant Body Silk Soap, six two-ounce bars, $5. . . . Jean Patou's Joy Miniatures—individually packed in plastic cases; great travelers—box of 3, $13.50. . . . Travel-size soap from Roger & Gallet, six for $3.75. . . . The bean-shaped Halston soap, five to a box, $10. . . . If you like natural scents: Village Baths soaps in green apple/strawberry/peach/lemon, 49¢ each. At Macy's.

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BY HARTMANN.

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Hartmann Luggage available also in four price points (series 1) industrial belting leather, (series 2) Halston designed Ultrasuede® fabric (series 3) tough woven fabrics with belting leather trim, (series 4) nylon fabric with vinyl trim or all vinyl. Each Hartmann can be matched to other pieces for complete sets. For brochure write: Hartmann, Dept. H4, Lebanon, Tennessee 37087.

Health

By Melva Weber

Fiber food: new twist... extra risk for Pill-takers... tongue-pulling treatment

FIBER CONTROVERSY: NEW FACTS

Arguments on whether, and what kind of, fiber in the diet can prevent heart attacks may be settled if Klaus Schwarz, M.D., a University of California metabolic expert, proves his theory that silicon is what's needed to maintain plaque-free blood vessels. Some kinds of food fibers are high in silicon, some are not, Dr. Schwarz reported in *The Lancet*.

Dr. Schwarz found high-silicon fibers effective in preventing atherosclerosis, or clogged blood vessels, in test animals, as well as reducers of cholesterol and blood fats, and in binding bile acids to prevent cholesterol build-up. Low-silicon fibers, though they may be useful in other ways, don't lower the blood's cholesterol. Silicon—second most plentiful element on this planet (oxygen is first) and found in the body's connective tissue, bones, and membranes—is thought essential to life and growth.

Alfalfa, sugar-beet pulp, and the hulls of straw and rice carry high levels of silicon. Tests showed that one type of wheat bran among three was high in silicon—explaining why nutritionists have disagreed on whether bran lowers blood cholesterol or not. Soybean meal is a good source of silicon, but refined soy flours are not. Pectins have high silicon levels. Curry powder scores high, though not a food-fiber source; silicon may be the substance that accounts for lower heart-disease in hard-water areas.

WHERE TO FIND THE ENEMIES

If you are interested in any field involving human health, you'll find *The Killers and Cripplers* (McKay) a treasure-house of authoritative working information. This is the eleventh edition of the health-facts compendium, assembled by Jane E. McDonough, executive secretary of the National Health Education Committee. Members of the Committee are the country's top health and medical leaders; chairman is tireless and effective health-affairs champion Mrs. Albert D. Lasker.

The book, the only one of its kind, brings you the latest available statistics on eighteen health problems; incidences of disease and death; what medical treatment and research costs; how medical research pays off in lives and dollars; and the latest in treatment and preventive care.

YOU CHOOSE: THE PILL OR A PACK

If you smoke, you probably should not use oral contraceptives, or vice versa, concluded Anrudh K. Jain, Ph.D., of The Population Council in New York. The risk of heart attack, increased somewhat for women by smoking but not significantly affected by Pill use by those who don't smoke, skyrockets to almost twelve times as high in women who both smoke and use oral contraceptives, compared with women who neither smoke nor use the Pill. The figures suggest, said Dr. Jain, that the combined effect of smoking and oral contraceptives is synergistic, the two factors enhancing each other.

SAFETY ON THE SEAS

If you want to ride the surf but think it's too dangerous, have good instruction and take comfort in medical records from Hawaii showing surfboarding is a relatively safe sport. A study at Waikiki Kaiser Foundation Hospital of all surfing injuries that required hospitalization between 1969 and 1975 showed that risk of such an injury is about one in 17,500 surfing days. Most prevalent problem: being hit by stray surfboards. Most serious risk: head and spine injuries while bodysurfing.

LIFE-SAVING BY TONGUE

One more, very simple, way to help someone who is choking on food has been suggested by an emeritus clinical professor of medicine in Chicago, R. Kennedy Gilchrist, M.D., who reported that emergency assistance in the form of a steady pull on the tongue usually will dislodge food stuck in the victim's throat. When the tongue is firmly pulled, Dr. Gilchrist wrote in "The Journal of the American Medical Association," the larynx moves upward at least an inch, providing space to reach down the throat with a finger of the other hand, if necessary, to move the food out of the airway.

Use a napkin or handkerchief to grasp the tongue, advised Dr. Gilchrist. He believes most choking accidents can be handled by the tongue-pull method. Only when the food is lodged far down in the windpipe itself—a rare event, according to Dr. Gilchrist—is it necessary to apply the well-known Heimlich hug or to perform a tracheotomy, a surgical opening in the windpipe.

KILLER IN YOUR HOUSE

Your home may well be a risky place because of the opportunities for electrical shock. A Pennsylvania State University electrical engineer, Lynn A. Carpenter, Ph.D., wants to alert you to electrical hazards in and around home, to urge you to correct dangerous wiring conditions, to tell you what to do in a shock emergency.

Contact with electric current can kill in two ways—through burns and heart stoppage. Knowing cardiopulmonary resuscitation—CPR—enabled Dr. Carpenter to revive his own son, who had touched a broken power line while climbing a tree. Of the one thousand people killed in electrical accidents in the United States each year, cause of death in about eight hundred is heart stoppage or fibrillation, a rhythm disturbance like a heart attack.

High-risk areas at home are the bathroom and kitchen, said Dr. Carpenter. When you're wet or standing in a bathtub, contact with electric plug-in appliances can be dangerous. So don't operate radio, hair dryer, electric shaver, or other portables from your tub. In the kitchen, the sheer numbers of appliances increase the risk possibilities.

You can cut the risk of shock by installing a device called a ground-fault interrupt, or GFI, that restricts to safe levels any current seeking to ground itself. If you were in the bath and an electric appliance fell into the water, the GFI would throw the switch and turn the electricity off. Eight out of ten home electrocutions could be avoided, said Dr. Carpenter, by GFI's.

In addition, double insulation of appliance cords (the plug carries a third prong, your outlet a third hole to receive it) can send leaking current back through the receptacle cord instead of through your body—really important in such tools as portable drills and hedge trimmers, where the cord may be cut accidentally.

Other reminders: Have frayed cords and defective plugs repaired or replaced. Use outlet covers to prevent small children from poking things into live outlets. Get a smoke-detection alarm to warn of electrical fire. See the *Consumer Reports* annual issue with several pages of household safety.


90.4
18
The colder the straighter the better.
Smirnoff Silver
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oh well,
nobody's
perfect.

that's the breaks.



Regular and Menthol

18 mg. "tar," 1.0 mg. nicotine av. per cigarette, FTC Report Dec. '76.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

FASHION FLASHES

What to keep your eye on

The changing

TUNIC



Call it a tunic, an oversized top, a blouson—it's the key thing to own this summer. And it's turning out to be the key shape to watch for fall. Designers who did warm-weather versions have done it again—and it looks terrific! Example . . . Gianni Versace did it for summer in a beautiful white Flemish tablecloth linen . . . and in beige silk **(1, 2)**, with a brilliant orange hip-sash and double-wrap belt. For fall, he used soft angora jersey for the tunic, held just below the waist **(3)**. What's new—the way it "unrolls" to an ankle-length at-home dress! (in stripes, **4**). The point: the hemline—the look —depends on the way you wear it.

FLATS



. . . the shoe that's everywhere. Saint Laurent's slick black patent tuxedo pumps . . . Kenzo's "ballet slippers" **(6)** for breezy skirts. Gianni Versace did flat linen sandals for summer **(5)**, in leather for fall **(4)**.





THIS IS THE LOOK —THE LONG, FANNY-HUGGING TOP... FOR SUMMER, FOR FALL

More "big" news—long fanny-hugging tops. Great right now as a summer T-shirt over jeans, pants, bathing suits. In Paris, they're grabbing the ones at the Lemon Boutique. In New York, it's long, skinny men's undershirts from Fiorucci, or army/navy store longjohn tops **(7)**. For fall/winter, the same idea in interesting new textures and colors. They were everywhere in Europe. Best new look: the top pulled over ribbed leggings and boots!

Just when you thought there was *nothing* else to do with a scarf—the new scarf knotting, twisting, tying—it's all over Europe! The secret: square knots, more than one scarf.

Most popular gold summer shoe: Mario Valentino's strippy-sexy sandal **(9)**. Fall gold: ankle-strapped high heels to wear with ankle-length skirts **(8)**.



ACCESSORY FLASHES

The news: minerals, stones, clay, wood, things of the earth, in earthy desert colors, combined with metallics. A hint of what you'll be seeing **(10)**—the chunky, unpolished, natural stone on a thin leather neck-cord. . . . The new look of gold: unshiny, textured, *sandblasted* gold—the metal actually fired with sand to give a *warm* matte finish.

LISTEN FOR: Brazilian music—newest sound in town. New York disco with same Cachaça. The names to know—Chico Buarque, Milton Nacimento, Martinho da Viva, Benita da Paow.

Why the rich look different from you and me.



There is a polished glow certain women possess that goes beyond expensive clothing or the confidence born of wealth.

Rather, it speaks of pride and relentlessly disciplined care.

Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

First discovered by these very women on their trips to France, Orlane's extraordinary collection soon became an indispensable part of their beauty regimes.

Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it has for so very many years on the continent.

Today, the entire Orlane collection is sold by trained consultants at finer stores throughout the United States, as well as Europe.

Super Hydratante B21: An extraordinary night moisturizing cream that helps your skin retain vital moisture it would normally lose.

Specially formulated, Super Hydratante works to balance the moisture level of your skin and to impart a radiant glow to your complexion. 1.76 oz. $50.

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An advantage shared by the world's most beautiful women.



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SUMMER '77 EASE IS...

Ease is, first of all, a word we're so accustomed to in these pages it tends to slip down like frozen yogurt. That's O.K.—when we talk about dressing in terms of this summer, it's very close to the image we'd like to convey: clean, cool, slide-y, and not over-rich. But substantial in the sense that it's a specific look of ease we're talking about, and it doesn't come from sharp-collared shirts and tailored pants. It has to do with a certain scale and breeze and absence of structure, and with the whole mood of informality that real hot-weather living—and this issue—is all about. In this context, ease is:

1. A big, soft top that you put over short skirts, long skirts, jeans, bathing suits—that you can wear tucked in, pulled out, sashed, or loose. It can be a T-shirt—but an oversized one with sleeves that roll. It can be a thin voile blouse with narrow ties at the neck—that you can untie at night, and let the neckline just slide open.
2. A short little hankie of a tunic, with shorts underneath, that shows legs as legs haven't been seen in years!—if you've always relied on a casual pyjama or silk pants and a shirt to get through those slightly dressed beach/country lunches and cocktails, this is *the* replacement!
3. A full skirt that isn't a fat dirndl. It can be gathered, it can be flounced. But any skirt that bunches and bounces out at the waist just adds weight and blows the whole feeling of ease.
4. Almost anything that's made in a thin woven fabric—batiste, voile, muslin, handkerchief linen, et cetera. (Ease is also a question of accepting the fact that these soft, soft fabrics are going to wrinkle—but in a very gentle, unobtrusive way.)
5. Pretty things to tie around your waist—collect belts and sashes of thin metallic, of rope and string; collect colorful cord ties with dangling tassels.
6. At least one little-nothing of a dress to wear out to dinner in the city. Think bare camisole top. Think knitted raw silk (key this summer, and cool as stream water). And if you get yourself a beautiful silk shawl to throw over, that's about as much thought as you'll have to put into restaurant-dressing all season.
7. A soft, big, unserious shape of a straw hat. Not because it's hot news; it's just nice and cool-looking (and when you want to push all your hair out of the way, this is a pretty way to do it).
8. Knowing where to shop for those slide-y, wafty, indoor/outdoor things that you're going to want to slip on for just being around the house in the morning, or wearing over to someone's house for dinner (including your own). Don't look in the usual department-store departments—try loungewear, try sleepwear, try lingerie. (Try seven pages from here. . . .)
9. There's a punchline to all the above, and this is it: once you're into this kind of softness, you're into a world of dressing that swings day or night. You don't pigeon-hole these clothes—you open up the neck of a big soft top, and it goes for evening; you put an awning-strapped wooden pool sandal with a full skirt, it's high noon (with a little pink ballet slipper, it's night). All it takes is the tiniest turn of an accessory; the softness of the clothes themselves carry the look either way . . . and it changes the whole concept of summer ease. Don't settle for less.

EXPERTS-AND THE AMERICAN WOMAN '77

THE NEW INFORMALITY

the big changes in living, fashion, beauty, health, money, work, and play....and you

Something happened!—in a ten-year blink of the eye. When we started publishing our American Woman issues about a decade ago, we were talking, it now seems, to a whole other race. It isn't just that fashion changed. Minds changed, too. And at an accelerating rate. In this issue we want to fix our position . . . for a moment, anyway.

We want to take a reading on who we, as American Women, are. Right now. To do that, we called in a lot of brilliant friends—women and men who are experts in some fraction of your/our ever-expanding lives. We divided our panelists into three sometimes-overlapping groups: fashion and beauty; living (that includes food, decorating, architecture); and who the American woman is—inside and out. You'll find what they/we have to say throughout the issue.

No two of us are alike. Your reactions to what the panelists said are as important to us as what they said. Let us know how you feel, please.

If one single point came out of all three symposia, it may have been the emphasis on our new informality—which doesn't sound earth-shaking. Except . . . maybe it is. Informality, as the word was used by the participants, means openness, the confidence to break obsolescent rules, to extend boundaries. To live with structured—not strictured—ease. Informality in this sense does not mean sloppiness, selfishness, or inefficiency. It means being yourself and sparing time for yourself in a world that in 1977 offers unprecedented challenges, opportunities, and choices.

THE LOOK OF THE AMERICAN WOMAN AT HER BEST, *LEFT*—TYPIFIED BY LISA TAYLOR—THE EASY WIND-BLOWN HAIR, HEALTHY SKIN, THE TOTAL LACK OF ARTIFICIALITY . . . THE INFORMALITY. IT'S WHAT THIS ISSUE IS ALL ABOUT.

Clothes by Geoffrey Beene; hair by Christiaan; makeup, by Ariella.

Arthur Elgort



The fashion/beauty panel, clockwise, from the left: **1. Dawn Mello,** *vice president and fashion director, Bergdorf Goodman;* **2. Geoffrey Beene,** *designer;* **3. Fernando Sanchez,** *designer;* **4. Calvin Klein,** *designer;* **5. Kenneth Battelle,** *hair expert, president, Kenneth Beauty Salons and Products Inc.;* **6. Pablo Manzoni,** *makeup expert, creative director, Elizabeth Arden;* **7. Deborah Mazzanti,** *fitness expert, founder and president, The Golden Door;* **8. Betty Dorso,** *coowner, Dorso Boutique, Beverly Hills, California.*

Susan Wood

HOW YO

Are we all agreed that there is a new attitude in fashion and beauty—a new informality?

Klein: I don't know any other attitude. I started when all of this was beginning to happen—when everyone was talking about becoming informal, casual, easy. . . . And I think a lot of it has to do with women's liberation . . . being freer and more relaxed. Everything I do reflects that.

Dorso: Don't you think it started before women's liberation?

Klein: Probably, but that had a lot to do with it—I mean, a certain kind of freedom, and a certain kind of confidence in women in themselves about dressing the way they want, the way they really feel comfortable. I think that women's liberation helped it along.

"Liberation is...to find you're an individual"

Mazzanti: I think it's much broader than that. This is a time of great transition; the old rigid patterns do not exist. There are so many other things because we have different needs, different priorities, and women suddenly have a great deal of time. They are no longer slaves to a kitchen, and keeping the house warm and stomachs filled, and I think it had nothing to do with women's lib—it would have happened anyhow. There is a thing called time—you have time to think. You cannot help but have new ideas. We don't know exactly where we're going, but we're going.

Dorso: I don't think we're ever going to go back to anything that has to do with "you must do this," "you must wear your skirt length here"—that's gone, and I have a very tough time convincing women who come into the store. They read somewhere that skirts are shorter this year and panic. I say to them, "Forget it—this has nothing to do with fashion anymore."

Beene: It's because they have *less* time that everything is happening. It's the quickening of pace and demands—they've got to compete with that and live with it,

and their clothes must fit into it. Clothes have to move to their pace.

Mazzanti: But they have time now to be themselves and to do things other than just the basics. Obviously, once you begin doing things, the more you want to do.

Kenneth: When you say "Be themselves"—that reminds me of the word one always hears when we talk about beauty and/or fashion: the word "individual." Everybody wants to think she is "individual." That's what liberation is, in a way—to find that you're an individual. But if there is individuality, how come five years ago or so the so-called shag haircut swept the country? Or currently all the people wanting to look like Farrah Fawcett-Majors? I suppose, when you look in the mirror you look individual, but I see them going down the street and I say, "My God, there's another one." So that I don't find those changes as widespread as they sometimes seem.

The changes that are really happening are happening because people's interests are changing—it used to be that when a client would have a discussion with me, we would talk about her hair, her makeup, and we'd talk about her clothes. Today we talk about her hair a little bit, talk about her makeup a little bit, and we talk about her home—she never discusses clothes. That's not to put down clothes; but she talks about what she is cooking, how she can reduce the time and still have something delicious.

"I don't think we're ever going back to anything that has to do with 'you must do this'"

copy somebody. If one stands at the corner of 54th Street and Fifth Avenue, where both Kenneth and I are located, you see an enormous number of atrocities—people that are just nobody because they follow every path and consequently they are no one.

The only way to be interesting or attractive is to be yourself at your best. What I always hope—and finally it's happening—is not to see anymore the correc-

tive makeups that the magazines used to do, with diagrams of square faces or round faces or triangular, and you never knew if you were pear-shaped, or heart-shaped, with arrows going in umpteen directions. We finally understood, and the woman has understood, that if she has a round face, there's nothing she can do about it—because if she uses brown on it, she will always have a round face with brown on it, she will not be thinner-looking. This is a grand advantage that the American woman has understood—that it is not the perfect beauty she should aim for, but a better individualism and for being herself at her best.

Are women today less fashion- and beauty-conscious?

Klein: It was chic for a while to put fashion down. And though the idea of women being interested in fashion was unacceptable to the movement, Gloria Steinem was the best example, except that she always looked sensational.

Mello: I think that the decorating is very different today from what it was 15 years ago . . . for example, decorating oneself to go to a party or a dinner: the attitude is far less formal. There's a kind of "hands in pockets" ease. . . . We have adopted a casual stance and the general approach is much more relaxed. Every aspect of fashion points to a more informal attitude. Look at the approach to hair care. Kenneth, don't most of your clients now prefer to have their hair blown-dry rather than set?

Kenneth: More do than don't.

Mello: It really has to do with time. Many women who are working have less time to concern themselves with fashion and beauty in the old way. It's a different kind of concern. Today most women are concerned about the basics . . . about being physically fit in terms of their bodies, about skin care and hair care, and really getting themselves together without looking studied.

Klein: It doesn't relate to the way people live to look studied. I think women study the way they *want* to look—there's thought behind it: clothes have to work for women, they have to be modern. But a woman shouldn't have to spend her life thinking of how to get herself together. It has to fit today's lifestyle.

Kenneth: When I say decoration, I mean that in the broad sense of the word. Whatever you choose—you can be a plain cake or anything on up to a wedding cake—it doesn't make any difference. The difference is to start comparing, which is the worst thing in the world. It would be wonderful for American women not to compare anything—not compare designers, hair, faces. To take the comparison out of things would individualize everything. One of our great problems is that we are excessively a comparison society, and that produces insecurity because you always say somebody else is more beautiful or somebody else is richer or somebody has got a better fur.

Klein: I think it's changing. Younger people couldn't care less about who has a better fur. They are looking more into themselves and trying to understand themselves rather than making comparisons.

As more and more women are working, what does that mean in the way they dress?

Mazzanti: It's a thing of pride to be a working lady. They want to look like "working ladies." One of the reasons for simplicity in fashion is that people move and move more quickly. A woman used to want to look

U LOOK

Edited by Edith Loew Gross

There's a tremendous amount of interest in how people live, and it affects everything—hair, makeup, clothes.

Sanchez: What we are concerned with is stress, the life being today so hectic, so tense. The new attitude about clothes to wear at home is reflective of a certain relaxation—maybe an escape. By the time you leave this hectic thing you go through each day, it seems important to find a certain attitude to be at home. You no longer put on an old bathrobe just to be comfortable. By the time you get home you should have the same opportunity of feeling well-dressed, comfortable, or sexy, and attractive to oneself—which is the most important.

Manzoni: For me, the most interesting thing is that the standards of beauty have changed very much. Today, almost everyone has the opportunity, if not to be sensational or gorgeous, at least to be very attractive or desirable, and we spend a great deal of time telling the world to be themselves at their best—except if there is no guidance what happens is that they are left free to do their own thing and it's not always attractive. When they have no guidance, they start to

Manzoni: I tour the country constantly—women flock to the stores where I am to ask for advice and for direction, even though it's only for three minutes in the middle of a busy department store. It's exclusively an

"Only in America is this word 'middle-aged'"

American phenomenon—this "come and meet the experts"—and it's very revealing. A person like me could only exist in the States. I could not exist as a professional in Italy, where I come from, or in Paris, or anywhere else in the Old World, where somehow the woman does not wish to have so much advice from the experts.

Kenneth: What we often forget is that clothes, makeup, and hair are all, finally, decoration. We are decorating ourselves when we put clothes on, we're decorating ourselves when we fix our hair a certain way. I think it's marvelous—to me, it's modern fantasy.

pampered. Now she wants to look like an efficient woman—simple and natural. I think the blow-dry has to do with her concept of nature—the freedom and health of outdoors, the idea that blown is wind.

Kenneth: Except that I think that blow-dry is not a fashion. Blow-dry is a result of better haircuts—the fact that you don't have to hide a bad haircut by putting a lot of curls in it and then try to comb it some way so that it doesn't show. Sure it becomes a fashion, but it's a result of better technology and better work on the part of whoever is delivering it. The fashion didn't occur on ac-

(Continued on next page)

LOOK HOW YOU

(Continued)
count of the blow-dry, but because there is a *demand* now on the part of American women for better haircuts. They are all aware now that they're not going to look good if they don't have a decent haircut.
Beene: That haircut has to work over a greater period of time. Women do not have time for the indulgence of going to the beauty parlor as they once did.
Klein: You're talking about time and movement. People who move don't have a lot of time, and they need clothes that will go together easily. It's the same with makeup and hair. It all must be quick, easy, and modern.
Beene: It's simply got to be functional. People who are living and working must be at their highest peak to sustain themselves.
Mazzanti: Women have so many options, and if you're going to take them, you've got to have strength—you've got to have stamina. That's why the health kick—women want to be able to do multiple things because their lives have so many complexities, so many multiplicities. They know they can do all these things—before, they were middle-aged at 30 or 40.
Manzoni: Only in America is this word "middle-aged."
Mazzanti: I'm about to be 55—who's middle-aged? Nobody. It's a whole different thing. There are still lots of options—so you need vitality, you need health.
Kenneth: It's also that people *care* about how they look, no matter how casual. They care whether the lipstick is too bright or too pale or doesn't make them look happier or sadder, whatever it may be. I think people do assume images, and one of the things I'm going to say might make you laugh. I think there is an image of a working woman. I just happened to have seen *Network* Sunday and Faye Dunaway is so brilliant—and the way Faye Dunaway is dressed in that film presents the picture of the strong working woman. It is incredible, and it is a truly creative image of what this kind of woman is supposed to be—it has been done with clothes—with a certain look to her face and a certain way with her hair. It was powerful—tough, but very attractive.
Dorso: After that picture was released in California, at least a dozen women came in

"Attractive is the modern word for glamour"

and asked if we had the silk shirt that Faye wore. For some reason or other, that Hollywood image of a working woman was quite accurate for a change. I don't know whose it was—just a very beautiful silk shirt and well-cut trousers.
Sanchez: In the long run the basic motivation is to please oneself, and to be attractive to the others for whatever reasons that might be—it might be the image of the working lady, or to be enticing in whatever relationship one wants to have—but I think since the beginning of the ages people have adorned themselves in different ways to be attractive.

What does style mean in '77?

Klein: It's a relaxed style—a very American style, one which the rest of the world is just beginning to understand.
Mello: The style is informality.
Manzoni: It's studied poverty.
Dorso: I don't think we're ever going back to the uptight, stiff, over-neat way of dressing.
Klein: We can be influenced by something from the past, but the approach must always be modern.
Beene: I think style is being an individual, and the way a person expresses herself. As long as our society lasts there will be people who search for individual style—can feel it innately, can wear it, and can pull it about—and there are those who are going to get into a "uniform."
Mello: The supermarket and the specialty

"It's as much of a change to go and exercise as it is to buy a new skirt"

store—it's already evident in the proliferation of discount stores, charter tours, the mass travel—we're going to have masses of people who won't necessarily wear uniforms, but who will shop that way, supermarket-style . . . shop at home, shop by computer. And there will be the people who are really looking, seeking the special, the unique, and who will spend more time and money in pursuit of the unusual.
Dorso: You all know about Harriet Selwyn and Fragments? Now, whether you like what she does or not—this has become the package deal as far as clothes are concerned. You can buy six pieces and look 40 different ways. Women with money buy it and women with no money buy it. What it does is let you be an individual within the scope of that package of clothes. No two women look alike who wear Harriet's clothes. She adds to it every season, a few pieces, a few colors. I see women who ordinarily will buy a thousand-dollar dress to wear to a dinner party—who can afford anything—they buy the whole package and say, "I love this stuff, and even though my friends have it, they look entirely different." It's how *she* puts it together that makes it individual.
Klein: Isn't that the whole thing of sportswear?—which is very American and relates to American style. It's something we understand . . . it's the way we live. It's taking pieces and wearing them differently. Wearing them with other things. Mixing accessories. Helping to give women more individuality rather than wearing a one-piece dress that allows her to look just one way.
Dorso: I remember going to luncheon here years ago when I worked and lived in New York, usually a business lunch in one of the better restaurants, and there would be five women at different tables in Zuckerman's pink tweed suit.
Mello: And you were wearing a sweater and a pleated skirt.
Dorso: I used to think, what is there about #422, it's beautiful, it's lovely, but why do they all have to have it. They all have the same pink silk shirt underneath, the same pearl earrings. It's unimaginative, with a touch of no conviction—and it's totally disappeared.
Kenneth: Formerly, I think, style, up to a point, was created—by a makeup artist, by

(Continued on page 194)



PROTOTYPE, *RIGHT*, OF THE AMERICAN WOMAN '77—THE CASUAL ATTITUDE, THE STRAIGHTFORWARD, *ATTRACTIVE* STYLE . . . THE EASE MORE AND MORE OF US ARE ENJOYING TODAY IN THE WAY WE LOOK, THE WAY WE LIVE. AS A STAND-IN FOR ALL OF US, LISA TAYLOR, WHOSE OWN AMERICAN GOOD LOOKS GET THE MESSAGE ACROSS FAST!

. . . The soft, thin silk top and trousers, by Cygne Designs. Details and accessories, next to last page. An easy-with-everything lip color—Norell Lipstick #19, a soft pinked-brown. Hair, Christiaan; make-up, Ariella.

Arthur Elgort



In-dressing dre

Arthur Elgort

On these 6 pages, clothes in the carefree, uncomplicating mood of summer. All the romantic slide-in-and-out-of things everyone loves wearing, especially in summer when the only real rules of dressing are looking cool and fresh and pretty, no matter what the time or place.

Far left: Soft, sheer off-the-shoulder top in white cotton gauze, narrow matching drawstring pants. Marta Salvadori. Top, about $57; pants, about $39. Henri Bendel; The Twenty-Four Collection, Miami; Hannah, Denver; Theodore.

Left: Flounced skirt in embroidered white cotton. Jan Pederson for JP. For details—and a look at its matching top, see next page. The strapless top, here Saint Laurent's flowered cotton square. Accessory details, next to last page. On these pages: hair, by Christiaan; makeup, Ariella.



Un-dressing dressing

The idea is to have bunches of soft, breeze-catching skirts, to wear with peasant-y tops and pretty little camisoles ... with a flower in your hair... bare sandals or bare feet.

Arthur Elgort

Left: Peasant-dressing in thinnest embroidered cotton voile—drawstring blouse, elasticized waist dirndl. Jan Pedersen for JP. About $98. Saks Fifth Avenue; Jacobson's; Stanley Korshak.
Right: The bare-back camisole in embroidered white cotton, and flounced drawstring skirt. Wahid Trading for N.Y. Diffusion. Top, about $18. Skirt, about $48. Saks Fifth Avenue, NY; Vivian, Palm Beach; Tashi, Newport, RI... The pretty, shimmery, silver-rose lip color—Moss Rose Frost High Gloss Lip Creme, from the new Geminesse Midsummer Night's Dream collection. Accessories, next to last page this issue.



Un-dressing dressing

Half the fun of summer at-home is being dressed for indoors and outdoors ...for morning, noon, and night—even for sleeping!—without changing clothes if you don't want to...

Arthur Elgort

For this kind of "non-committal" summer dressing—the thin, handkerchief-y cottons of Fernando Sanchez. *Far left:* Cap-sleeve robe in pink moire over a lace-edged cotton batiste tunic and pants. Robe, of nylon/polyester/cotton, about $42. Tunic and pants, about $120. Bonwit Teller; Nan Duskin; Swanson's on the Plaza; Neiman-Marcus; I. Magnin.
Center: Easy, oversized white cotton "man's" shirt; beige cotton button-front drawstring pants. Top, about $50; pants, about $42. Henri Bendel; Nan Duskin; Hattie; Balliet's; Frost Bros.
Above: Summer touches, close-up—slice-of-silver bangles and a curving silver cuff, flirty earrings . . . and a soft makeup. One of the new soft colors this summer—Cadillac Red, a Soft Lustre Blush-On from Revlon. These pages: makeup, Ariella; hair, Christiaan. Accessories, next to last page.

The New American Woman

Beauty Gr

ows Up



Beauty is attitude, care, and an early start as well as the luck of the genes. "If Georgia is gorgeous, it isn't just the family bone structure," Suzy said. "I raised her that way." Raised her and five other kids, offspring of Suzy and of her husband, the actor Bradford Dillman, on exercise and good nutrition based on the late Adelle Davis's ideas and cooked by Suzy. Suzy's exercise must: swimming a quarter of a mile daily. Georgia chooses ballet and heavy-duty backpacking. Her brain is no slouch either: she handles physics, math, and classical music with easy skill. Harder to handle at her age: that physical beauty is not a vice. It's one of those uneasinesses we, American women, are plugging our way through—from depending on looks for success to depending on ourselves for success...and having good looks for keeps, too.

By the way, the one on the left is Suzy.

Famous model Suzy Parker, now 44, and her daughter, Georgia De La Salle, 17—two ages of that U.S. phenomenon, the healthy, vital beauty who wears her years...beautifully

Avedon

Fashion details, next to last page.



Experts on the Americanwoman: **1. Mary E. King,** *deputy director of ACTION:* **2. Alice Frey Emerson,** *Ph.D., president, Wheaton College;* **3.JohannaT.Dwyer,** *D.Sc., director Frances Stern Nutrition Center, New England Medical Center Hospital;* **4. Marcia Storch,** *M.D., assistant clinical professor, obstetrics / gynecology at Columbia University at Roosevelt Hospital;* **5. B. J. Phillips,** *sports editor,* Time: **6. Elizabeth Janeway,** *author, social historian;* **7. Marlene Sanders,** *ABC News vice president, director of television documentaries:* **8. Eleanor Holmes Norton,** *chairman of the Equal Opportunity Commission;* **9. Shere Hite,** *author,* The Hite Report.

Susan Wood

EXPERTS-AND THE AMERICAN WOMAN

Success, marriage, money, team spirit, sexuality, barriers, health...

HOW YO

What are the big changes for women now?

Janeway: What's most important about women now is what's going on inside—in our minds. That is, perhaps, an effort to understand, to reevaluate women's experience, to see it not in terms of norms which have always been based on masculine experience, masculine behavior, masculine expectations.

There is an effort to look within ourselves, to take a kind of interior journey and then to begin to bring this out and evaluate it and talk about it. What women know about life, about the everydayness of it—about the things that have to be done, can't be forgotten, can't be generalized or abstracted from—is very necessary.

Life is a process; not a set of static abstractions and principles. Human interaction is how we manage to use principles in our everyday lives.

Storch: The availability of contraception, namely the birth-control pill—whatever its hazards and whatever its good things—has made contraception okay for everyone. That has made a tremendous difference in the ability of the American woman to do what she wishes to do with her life and her career, or with her noncareer, however she wishes to structure it. In my field—in medicine—that has been the single most important thing. And that has led to a number of new attitudes.

Phillips: It's difficult for me to imagine an area in which this reevaluation of norms is happening more quickly than it is in sports. Women athletes, really fine women athletes, traditionally have been viewed not only by society but by themselves as freaks. Even as superb an athlete as Babe Didrikson Zaharias had her professional career built, in part, on the oddity of her athletic skills. That idea's tumbling so fast that you can almost hear it hit the ground.

In a study conducted by the new Center

"I caution against assuming that because somebody is a male he is on the other side"

for the Study of Women in Sports at Penn State, a personality-aptitude quotient test was given to women distance runners. Ten years ago people had to describe themselves on tests as either masculine or feminine. This time, the tests had four descriptive categories: masculine traits, feminine traits, androgynous traits, and undifferentiated traits.

In this and in other new studies of men and women athletes, the people with by far the best sense of themselves were those men and women who saw themselves as neither masculine nor feminine, but androgynous. When athletes begin to describe athletic skills as "people" skills versus masculine or feminine skills, you're getting a big change.

The amount of pride that you find in women athletes now is remarkable. . . . And it is an interior journey. This is a quote from another study, from a 24-year-old woman distance runner: "It's my body and it's mine alone. My running efforts and rewards are things I've achieved by myself. I don't need anything else." That's new to women.

Hite: Talking about women now feeling good about their own bodies, and that they own their own bodies—I have to add that that goes for orgasms, too. Women are beginning to feel that they have a right to orgasm, a right to masturbate, a right to do what they want with their own bodies. This is a real difference—and I hope it continues!

Emerson: One of the hardest things happening right now for young women is to try to figure out what kinds of future roles are possible and what kinds they ought to be preparing for. In the last five years—if not decade—the number of options for women have expanded enormously. So that young women have a lot more—and harder—choices to make. They see possibilities of jobs or careers or professions. They see family possibilities, marriage possibilities, and probably most clearly some succession of these, which is different from what most of their mothers did.

Young women have a lot of concern, both excitement and resistance, in wanting to deal with this. If education is going to be as expensive as it is, there should be some cost-benefit relationship to it, so there is family pressure on young women to see what they're going to do in a career way. If they do undertake the training steps required for true careers and not just short-term jobs, what are the later tradeoffs?

I think a good many young women deliberately postpone having families and postpone perhaps even marriage, if not do without it entirely. They wonder whether the rewards of nurturing the next generation can be as great as the rewards of self-esteem and fun that come out of a good job. Young women have to face this very difficult issue in the decade from ages 20 to 30.

Norton: Marriage is the great thumping issue that has yet to surface. When half of the marriages are breaking up, that is nothing to be sanguine about, and yet there's a lot of apathy about it. We haven't begun to face what it means for a couple who have changed roles to raise children. It was much easier when there was one person who was satisfied to stay at home and do this and another person who was satisfied to go out and do something else. There's been almost no thought given to how to rearrange family life to conform with the new roles we now expect of men and women. We are already seeing terrible stresses in this regard, not only because of the change in women's roles but because of all manner of stupefying changes in the society at large, such as the fact that children have access to much more powerful influences than their parents alone—television, for instance, and peers who bring to them new worlds.

Janeway: The choice as to whether a woman should have a career or a family, remember, is a choice no man has to make. There is a need for social support for not just women, not just children, but for families together, a kind of working out of arrangements within the community toward making it possible for women to have families *and* to work, to have the joy of both of these things.

Emerson: We have to keep saying for men *and* women to have families.

Janeway: Right. At the moment men can do it without having to choose.

Dwyer: I'm a nutritionist, and so I'm thinking of the kinds of changes women face with respect to food and diet. The first is, particularly with women, a change from an almost solely cosmetic concern about obesity to a more health- and nutrition-related concern. That's only been in evidence in the past three or four years. People now come to see me not just because they feel they are five or ten pounds overweight and look bad. They come to get a healthier way of eating and living as well as for concerns about appearance. Women are emphasizing the wellness rather than the sickness. It's where we should be; in preventive medicine rather than only seeing patients so late that curative medicine is all we have left to help them with.

Another thing that strikes me are advances in our understanding of maternal nutrition. In the past six years an incredible amount of material has been generated about the relationships between nutrition and the Pill, nutrition in childbearing and so forth. Lactation is beginning to get a second deep look by good gynecologists and obstetricians who are interested in the fascinating endocrinology of all of these complex processes.

Another thing we've noticed is that the parents—not only the mother—come in with the patient. Sometimes the whole family diets together. This makes it endlessly easier to deal with. We see, too, a lot less of the "short-order cook syndrome" with women constantly cooking up this special meal for that child, this special dish for that child or husband. Fathers, in my experience, seem to be much more involved in the whole food-buying and preparing process.

Hite: While there's been enormous change in women's sex lives, at the same time, there hasn't been any change at all. The so-called sexual revolution of the 1960's got a lot of publicity. The myth is, oh well, now we're all free—or at least we have the freedom to be free if we can get over our hangups.

According to a lot of the women who answered my questionnaire [as research for *The Hite Report*] the sexual revolution didn't lead to freedom for women; it put pressure on women to have a lot of sex. But the kind of sex that they were told they could have meant the traditional procreative pattern that's been had for the last 3000 years. The only thing new was, well, you should try to have an orgasm . . . and have it during intercourse. And if you don't, you should go to a sex therapist to figure out why. And if you don't want to have sex a lot, you should go and see another doctor—a psychiatrist—to figure out why it is that you are afraid of having sex!

Women have been in a position of being told that they *should* feel this and that. We have not really had much freedom to explore on our own what we might feel. It's a question of time, but we don't have it yet.

Sanders: In television—I'm in the news end—we report on, we reflect what's *already* happened. We don't innovate, which is a big problem. There has been an improvement in the employment of women, but it hasn't been tremendous. In 1964, when I became a correspondent of ABC, we had approximately 50 correspondents and I was the second of two women. Over ten years have passed and we have six out of 50. The other networks have made a similar gain, if you call it a gain. People are saying, it's great, women are now all over the place, and the problem is solved. The problem isn't solved. It's important not because we all want a piece of the pie, but because we could affect what goes on

(Continued on next page)

"Marriage is the great thumping issue that has yet to surface"

"Women are emphasizing the wellness rather than the sickness"

U THINK

Edited by Kate Lloyd





(Continued)

over the air. You can't do that if you're a nervous token in a job.

For example, if you are a woman on the assignment desk—at least there *is* a woman on the assignment desk now—and you say, there's a conference tomorrow on day care that we should cover, and six men say, "Who cares?" you're intimidated, cowed, powerless. In the entertainment end, which is more important than the news end because most people watch entertainment programs, there are very few women in key positions. We're not going to have tremendous impact until there are a lot more women. And it will take a long time.

King: Women make up their minds about political issues through an entirely different process than the one by which men decide. Women decide at different times and feel differently about many political issues.

On issues concerned with health and education, community life, the quality of life, women are more externally interested, more willing to permit government spending, more willing to see government intervention for the good of the community than men are. This is a tremendous change for us, not only to say women are different in the way they approach politics and the way that they vote on the candidates, but that they feel proud of that difference, feeling the concerns are more fundamental, that they strike more deeply at the meaning and the purpose of politics. The nature of governments and governing, the whole purpose of government is not so much the question of GNP—the gross national product—as it is what life is like for ordinary people day to day.

What are the rewards, the hazards of work? Is work the answer?

Sanders: We ought to talk about money. Independence is tied to self-supporting. If you have your own money, you don't have to ask anybody for anything. I don't understand the women who stay home and cling to a dependent position . . . which is reflected in a lot of the opposition to ERA, although it's confused. They don't consider the fact that they can become widowed or dropped. Financial independence is terribly important.

Storch: We should look at the other side of that. Two-thirds of the women who work have husbands who make $7000 or less a year.

Janeway: Add the women who are single—whether by choice or because they're widowed or separated or divorced—and you get an awful lot of women who have economic motives to work. Too often it's thought about as if a woman could choose whether to take a job or stay home. Women often stay home because they're scared.

Storch: The term "role overload" has been used for women in medicine, which means that you have to take care of all the executive skills that it takes to run a household, the executive skills that it takes to run your practice or your research business. You have to be able to know more and do more. That's hard to take on for the average person, including a man.

Dwyer: No day-care center wants a kid who's got a runny nose and is coughing and is going to infect all the children. What do you do with a sick child? The flexibility of a woman with two children depends upon the flexibility of her baby sitter.

Janeway: Women's absenteeism is only *very* slightly higher than men's. But, in fact, working wives spend another two and a half hours a day on housework when they get home from a full-time job. Men do some, too, but it comes out to be under half an hour. This is a real thing to carry on your shoulders, and it's why more women don't want to get into executive-training programs or go after decision-making jobs

(Continued on next page)

"Friendships seem to be filling the need for closeness, for sharing"

HOW YOU THINK

ROSALYNN CARTER, *new informalist*

PHOTOGRAPHED FOR VOGUE BY HORST

Rosalynn Carter speaks softly, clearly—and fast. She walks briskly. When she sits, she sits quietly, at full attention—but her lively, mirror-grey eyes reflect all moods, shadows, and changing lights. She respects other people's time as she respects her own. Arriving five minutes late for her sitting for Vogue, she added five minutes on to the end of the allotted time. Fair play. . . . And a life efficiently structured for work. With the President, Mrs. Carter is the most visible and convincing example of what we're calling the new informality. It isn't that the Carters robbed the White House of order, grace, and decorum. It's that they swept out the ruffles and flourishes—literally and figuratively—that impede getting on with the job. The job Mrs. Carter was getting on with this day was notifying the members of the President's Commission on Mental Health—a commission of vital interest to her—of their appointments. The way Horst photographed her (in the window of the Green Room with a view of The Washington Monument beyond her) says a lot: From Mamie Eisenhower on, he has made formal portraits of First Ladies for Vogue . . . always in formal evening dress. This time, to photograph Rosalynn Carter just as she was, on her way to work, seemed right. To her. To us.



HOW YOU THINK

(Continued)
where they might have to look at a fourteen-hour day. I can't but feel that the drop in the birth rate is linked to this.

Norton: Each day that I come home in time to spend an hour and a half of concerted time with the children I think about the woman who gets home to fix the dinner, which I don't have to fix, and read a story to the children and do a wash, and perhaps vacuum one room so the house doesn't look like a complete shambles, and I think that the man who comes home will expect what his mother brought him up to expect, some loving attention. This is the pressure on the woman of this decade. What we have done is to give a kind of apologia about it: "Oh, it's not so much; we can really do everything." We've created the notion of the superwoman and have thus betrayed the woman who is very competent but for whom doing everything is simply too much to ask, emotionally, physically, logistically.

Emerson: The psychological differences in families where working women are an economic necessity, and where working is a matter of choice for women are important. Where the working mother is a necessity there's more support, one way and another, for her doing this. Where it's not a necessity, women get into the problem of superwoman. On the one hand, we feel that we want to undertake whatever professional opportunity is ours and, on the other hand, we feel that we have to prove that we can do everything else just as well as the nonworking woman.

Storch: When you look at depressed groups of women, the people who are depressed in general fall into the group of those working out of necessity. Economic depression, inability to make ends meet, is linked with emotional depression.

There is good data to show that when women see a lot of women doing a variety of things well they go on to do that. That's not true for men. Men tend to excel when they see a small number of men in a certain small area working well. . . . There are a lot of variables.

Janeway: There's another overlap. Quite a lot of women who have an economic motivation to work also enjoy it. They get enough back from it so that most of them, when asked, say they would go on working even if they didn't have to. It's an answer to isolation. It's a way to make friends, to keep in touch with mainstream activities.

Sanders: This is true. I did a program some years ago in which we went to a factory to interview women working there. We fully expected them to say that they had to work and if they had a choice they wouldn't. They surprised me by saying they liked what they were doing.

King: Those seven out of ten women who work out of economic necessity must need the money very very badly, because they take the poorest paying jobs with the least advancement, the least gratification, the least sense of accomplishment, the fewest pension benefits, the fewest of any kind of benefit. Their families, until recently, received discriminatory benefits from Social Security if they died first. Maybe for the other three out of ten there is a good deal of job gratification involved, but 57 cents for every woman worker doing the same work for the man's dollar . . . this must be a colossal burden on a woman who thinks about what's available to her.

"You can define 'sex' as sitting close to a friend watching TV"

Hite: Women's earnings went down again this year, according to the U.S. Bureau of Labor Statistics. We made 57 cents for every dollar a man makes. This is inextricably connected to what happens in our sexual lives. A woman dependent on a man financially is in a vulnerable position when it comes to sex. "Sexual freedom" is a double-edged sword. On the one hand, it's good that now women should have the right to enjoy their own bodies. At the same time, if women are having trouble earning a living—especially now that being supported in a marriage is a declining way of life—they may feel intimidated about asking for or demanding a new kind of sexual relating.

A sexual revolution is possible—a revolution in physical relating, a revolution in the way we understand female sexuality, and in the way we all touch each other—but we haven't had it yet, and *we've* got to make it happen.

Can—and do—women really compete with men?

Phillips: I tore out this ad for *Fortune:* a picture of boys, pee-wee football players, sitting on the bench. The headline is: "You've been getting ready for *Fortune* longer than you think. Think back. Remember the games you played? Games that tested your agility, your imagination, your ability to size up the opposition, games that taught you lessons in teamwork, that demanded cool determination, that involved you in the excitement of competition, games that will really prepare you for the grownup world, the world of business and enterprise. . . ."

In every step of our lives as women we are programmed to accept the lousy pensions, the lousy pay, all the rest of it. If we dare to step out, then we must spend part of our energy—our mental, our psychological, our emotional energy—dealing with the fear of our lack of preparation. So, sure, we're scared, in part because the experience of sport in which men prepare themselves to succeed in this world for the next 60 years of their lives is denied to us as children.

Some management-training courses for women executives, I understand, have a section on how to talk sports, because being able to talk about the World Series or the Super Bowl is more than mere talk about mere games. It is the language of the male club, a verbal secret handshake.

Janeway: We, as women, are socialized to think that there are things we can't do and things we'll never know. For instance, we're steered away from getting enough math to have a chance to do the same number of things as men when we get to a university.

King: . . . . 80 percent of the fellowships go to men.

Hite: It's true that we're not given skills. But I don't think it's so much that women are afraid. It's that the opportunities are limited.

Emerson: Discouragement in the study of mathematics, for instance, occurs in elementary school where studies have shown that the teacher tends to say to little girls who don't do well, it's all right, dear. And tends to put the pressure on little boys, to say, you really ought to be able to do this. A recent study at the University of California at Berkeley shows that 93 percent of the career opportunities for graduate students required the use of calculus or basic statistics. Women get cut out at a very early age through a set of things over which we have little control . . . unless we decide to take some control. Some of what we have to do involves socialization of young men as well as young women. It won't be enough to prepare the women for a new world if the men aren't ready.

"Women are developing an important supportive network for one another"

Storch: One is taught that, when one really works hard within the guidelines that the men have set up, one will achieve. That is in fact not true, even doing all the correct things the way a young man would do them—learning about sports, being able to talk, not being too sexual, being bright but not too bright. . . . One still will not achieve. That is what I call the big lie.

Phillips: For some people, in the past seven or eight years, it's turned around.

Janeway: Things *have* happened in the last seven or eight years. For instance, there's a big jump in women in engineering school now. The entering class at Princeton is 22 percent women for a B.S. in engineering. This follows on the jump of women in law school registration and in medical school over the last six or seven years. This change is apparently working down to some high-school counselors.

Dwyer: In my field of nutrition women have been making distinguished (and not token)

contributions for years. It is about time that their contributions were rewarded with money and power and rank.

Janeway: There is a vast difference between tokenism and the step beyond that, which is the critical mass. Some people figured out how many women it takes to make a critical mass at Cornell Engineering School. When they discovered that putting one or two in each class didn't do much good, they bunched them and put six or seven together and that did it. Six or seven women in a class is a critical mass. You get a different reaction. It really works.

Sanders: It doesn't work when there is just one woman. You have to be there in great numbers to have an impact.

King: We accept tokenism too much as consequential change. It's not social change at all. In a recent poll all of the most admired women are wives and widows, with the exception of Barbara Jordan and Shirley Chisholm, who are Black—there's always been a greater margin of deviancy from the female stereotype allowed for Black women.

Storch: We've always thought that with the Presidential guidelines and with the follow-up of various and sundry cases that it would be five years, ten years, or 15 years before we were represented in sufficient numbers. And it's not going to be that. At best it's going to be 100 years or perhaps longer. That's something we should face.

Perhaps facing it will help in preparing ourselves for the fact that we are dealing with a long-term social struggle and not just a few laws that are going to make everything all right.

Janeway: I have two grounds for being more hopeful. One is that there are just too many women in the labor force, and not just *in* the labor force but there and pushing to climb. It's over 40 percent. This

"The sense of owning their own bodies has changed women's attitudes"

is really unheard of. In 1947 there were six and a half million working wives. Now there are 20 million. That's more than population growth. It's a considerable jump.

If these married women weren't working and earning, there would be a catastrophic depression, because the economic contribution women's wages make is very great. Now, of course, they're not what they ought to be. . . . They sit in Washington worrying about a growth-stimulus package. All they have to do is pay women equal wages, for God's sake!

Aside from this inescapable elemental change of women working for money outside the home, women work in the home. I have a thing out of my profession to talk about. Women have written books and have been accepted as normal women and writers for well over a hundred years now. This kind of change is possible.

Phillips: Somebody's place on the best-seller list is not some man's seat on the stock exchange or in the Senate, there's a big difference. When women start siphoning off the money you find resistance. That's starting to happen.

What's happening to marriage, to children and the family?

Norton: There's too little effort made to rethink the total institutions of marriage and the family. It's similar to the notion in the 1960's that liberals were supposed somehow not to criticize crime. We let that issue become a conservative issue. The people who were being mugged and raped turned out to be women, minorities. They turned out to be us. Belatedly we're trying to make crime into a human issue.

Similarly, we can't allow the notion of changed family roles to be captured by people who believe roles should not be changed at all. We'll wake up along about 1980 and try to grab back the subject of the family as our own.

Emerson: The future of marriage in the family depends on our ability to define the marriage relationship in less confining terms. In a glorified storybook image of what a marriage is supposed to be about, we draw such a narrow picture that there's little room for individuals to grow or develop at different times from one another. We need to find ways to broaden the definition of our concepts of marriage and the family, so that there's room for people to develop as individuals and for raising children in different kinds of patterns.

Sanders: Men haven't been willing to change and women have. We still take the burden of the house on, and in addition we go out to work and so forth. That's okay with men, as long as they're not inconvenienced.

Emerson: I have a nagging worry that for a lot of women the risk of giving up the central important role of management of the household and family life is so great, until we get at least a more clear place in some other part of what has previously been an all-male world, that we aren't willing to give up the responsibility for managing the household.

Norton: If the woman who is a teacher or a secretary thought that she would do anything other than risk her marriage, she'd be willing to give up a great deal of what goes into managing the household. The logistics of surviving from day to day with even two children is an enormity to contemplate. The pressures that come from having children who need to be cared for and —let's be very clear about it—five or six rooms that need to be vacuumed, laundry that needs to be done, meals that need to be cooked, a child who needs to have her hair combed—those pressures are enormous. . . . I'm afraid that I have betrayed the fact that I have four- and six-year-old children.

Sanders: Traditional answers like day care don't do the laundry or the vacuuming. What has to change so that these legions of working women can get some relief?

Hite: The whole family structure is going to change over time. Rather than the sexual revolution having been caused by the birth-control pill, the sexual revolution was the result of long-term historical shifts in the nature of the family. Children used to be an important part of the family economic unit; they worked to help the family. Children were also important to the increasing power of the nation state, because large populations meant large armies and large territories. Now children are not strategically important for either reason.

The earliest families we know of did not consist of the biological unit—that is, the mother, the father, and the children. For a long time in the Indo-European language, there was no word for "father." Some of these early families consisted of the mother, her sisters and brothers, uncles and aunts, grandmothers and children. There are many possibilities for family groupings—not always including children.

"We're having trouble getting monies to study women's diseases"

Norton: I'm impressed by the growing number of young couples who decide deliberately not to have children. That will become more and more a way of life.

Hite: If you have a patriarchal society, which we've had for 3000 years, then women's position in it basically is to bear children. If you don't need children any more, to put it simplistically, women are out of a job.

Janeway: The family is something completely different than it was two or three hundred years ago. This has lost for the family a lot of connections to the community. Communities, too, have been sapped by urbanization, the growth of cities, the destruction of the little towns and the rural communities. These things hit the family from outside.

What's happened to families is a result of what's been happening in society and in the economy. I don't believe that we're going to solve the problem of the family within the family.

If you had more part-time work, if you had flex-time work, so that you could choose hours where that was possible—what a difference! There are an awful lot of things that could be done, including new architecture that would adapt itself to different ways of living, so that you didn't have to have one little box for one little nuclear family. You could have the equivalent of the old-fashioned, white-elephant house where three young couples, say, with two to five children among them, might share living and have not only privacy but the possibility of doing things in common.

I talked about women's concern with the everydayness of life; I meant that the immediate everyday demands that we know about because we live with them and try to cope with them are things that need to be translated to the larger society. Women are the people to do it.

Do women—humans—need intimate relationships? Does friendship count?

Emerson: Parents and children seem to be a lasting human relationship that we would probably all agree about.

Janeway: There are lasting human relationships of all varieties, not necessarily sexual, by any means. Friendships, intimacies are necessary to human beings.

Storch: Anthropologists talk a lot about pair-bonding in the Western world. They don't make any particular judgments, but some sort of intimacy, whether it be short-

(Continued on page 190)



KENZO the sport!—2 knitted "bubbles" and ribbed legs—the biggest little sweater-set in the world!

SAINT LAURENT'S stand-out dinner-dressing —the full, yoked "nightshirt" smock—most beguiling top of the year. In the most fantastic colors!

Reginald Gray

DIOR'S to-the-knee cocktail dress—the flirt of it! (Watch—this kind of dressing is where short is going to be big!)

SAINT LAURENT for pants-lovers with great legs: ruffled knickers—for the fun of it! And the treasure: the big, off-shoulder top—with everything.

LAGERFELD—in the context of at-home tunics and pants: d'Artagnan dressing, with the key Paris top—the double blouse, thinnest cashmere.



LAGERFELD'S star dress-shape: blousing black/cream cashmere, hitched into boots (how to have multiple lengths!).

ISSEY MIYAKE—out of all the ponchos and burnooses in Paris, *the one*: beige-brown, side-hitched, ultra-versatile.

UNGARO . . . the smash of his Moroccan-striped serape—nobody has moved coverings further!

Reginald Grey



CASTELBAJAC—loose and terrific!—*the* dress shape: bright red, blue-hooded, in soft baby-wool to pull on and off like a nightshirt.

DE LUCA New name to know! Non-fantasy, super style . . . his big-soft richest-brown leathers (watch those soft "paper-bag" pants), pale suède shirting.

SONIA RYKIEL'S blouse:
always a sweater . . . with
a sensuous neckline!

VALENTINO'S over-and-over-again
top—soft, ruffled, belted over sleeves
of pants . . . on everybody's list!

SAINT LAURENT—one of the most glorious blouses
in Paris: pale, soft, golden-dotted, loose and sheer,
with an *un*matching skirt (key!), like sari cloth.

Reginald Gray

PARIS

BLOUSES!

And unmatching skirts—most important P.M. switch



LAGERFELD'S full-sleeved "Casanova" blouse, under a velvet doublet—he did these poetic blouses in lace, in charmeuse, in gauze-cashmere—he did *the best* tops.

GIVENCHY'S soft, transparent gold blouse, black skirt (think unmatching, think transparency at night).

CHANEL—the most relaxed (and real Chanel *spirit!*) : plaid lamé blouse, glittered red chenille cardigan, vest, red pants.

ALL ABOUT LEGS

This summer, legs are news in the prettiest, unsportiest, non-tennis-court ways. Flirting under petticoat-skirts, stretching out from silk tunics and shorts, going a lot further than the beach... these are lunch/country/cocktail/dancing legs...! *Where would you wear a cream silk tunic and shorts, left?* Wherever you'd wear an easy pyjama: at night, to a casual-luxe beach/country lunch, informal cocktails, whenever ...enjoy the change! By Zoran. About $190. Henri Bendel; The Twenty-Four Collection, Miami; Hattie; Lou Lattimore; Dorso, Beverly Hills.

For dancing, a bare camisole-teddy and a whirl of batiste petticoats, right—talk about romantic! All, Fernando Sanchez, in Dacron/cotton Surf batiste. One-piece black camisole-teddy, about $36. Petticoat-skirts—one, black stitched with turquoise; the other, white stitched in red—about $80 each. Bergdorf Goodman; Hattie; Neiman-Marcus; Eleanor Keeshan; Creed's of Toronto. Accessories, next to last page. These six pages: hair, Suga at Bergdorf's; makeup, Way Bandy.

Avedon





Avedon



ALL ABOUT LEGS

Short comes to cocktail-dressing, opposite...and no "little black dress" this! Narrowest one-shoulder black silk crêpe de Chine to the knees (if there's one key new cocktails/dinner length, this is it), wrapped in a matching silver-piped scarf. Bill Blass Ltd. Lafitte silk. About $550. Late June, Bergdorf Goodman; Nan Duskin; Swanson's on the Plaza; Miss Jackson's; Neiman-Marcus; I. Magnin.

The prettiness comes through everywhere, above: even the barest, sexiest black maillot on the beach has touches of sheer lace, like a beguilingly pretty camisole. Bob Mackie for Cole of California; Antron nylon and Lycra. About $36. Mid-June, Saks Fifth Avenue; Hudson's; Marshall Field; Famous-Barr; I. Magnin. Accessories, next to last page.

ALI



ABOUT LEGS

The summer news at a glance, both pages—i.e., tunics. With shorts. With roped-in waists and slivers of golden sandals. Best of bathing suits. With roped-in waists and slivers of golden sandals. Best of all, with legs (if they're your strong point, don't miss this chance)...; Opposite, from Stephen Burrows' World, a terrific beach/country day version (super alternative to your silk-shirt-and-pants routine)—black peasant-tunic in Dacron knit T-shirting (Klopman), about $44, over black cotton twill shorts (Waldon), about $60. Henri Bendel; Nan Duskin; Saks-Jandel; Claire Pearone; Sakowitz....This page, John Anthony's beach cover in softest red cotton lisle—you'd also have it on fast over shorts, skinny-leg pants, narrow skirts. Jasco fabric. About $140. Lord & Taylor; Nan Duskin; Claire Pearone....Beauty tip: In case you still haven't found a body moisturizer to swear by, we'd like to mention an old friend: unscented, milk-white Body Treatment Lotion from Orlane—there are women we know who wouldn't face summer (or winter) without it. Accessories, next to last page of this issue.

Avedon

People are talking about...

Bella and Henry and Pat and Midge...

Guzzlers—not drunks, but excessive energy users—machines or people who over-consume fuels, as in Carter-think. . . . The shush-hush Bilderberg Conference, which held its twenty-fifth session with usual minimum publicity, despite the mighty elite-y involved. Helpfuls: Henry Kissinger, Margaret Thatcher, Valery Giscard d'Estaing, Denis Healey, David Rockefeller, Gianni Agnelli, Edmond de Rothschild, Chancellor Helmut Schmidt. Previous participants: Gerald Ford, Walter Mondale, Cyrus Vance. What do they talk about? Economics, military matters, political cooperation—us. . . .

Tea, as a new friends-meet occasion, with such as Pat Buckley, Nan Kempner, the Josh Logans, the Gardner Cowles all togethering over the Earl Grey; and Manhattan's Algonquin and the Tavern on the Green going strong on the ritual. . . .

Bella Akhmadulina, inducted as an honorary member of the American Academy and Institute of Arts and Letters, on her first U.S.S.R.-to-U.S.A. visit. Akhmadulina, the Soviets' greatest living poet, flabbergasts with her personal chic, her skin-surface sensibility, her freedom of spirit. . . . The primrose path, but this time the path of pleasure leads to a possible heart-attack preventive, what with a chemical extracted from the Evening Primrose's seed testing in as "a powerful inhibitor of blood-clotting when swallowed in surprisingly small amounts." . . .

"Consensual frolicking," or cavorting in the buff, which became legit new-lifestylish in an entire Austin, Texas, apartment complex and seems coolly moving west. . . .

Midge Costanza, assistant to the Pres., and this Admin's S.U.C. (Stand Up Comedienne) who poker-faces such one-liners as, "I was just about to start a family, but then the President came out and said I couldn't sin."

The now-open Yale Center for British Art, which makes New Haven, Connecticut, just about the most important British art center outside of England, a sort of Very Grand Tour seen through the most discerning British genius eyes. . . .

The friendly C.B. message sent out along transcontinental highways when truckers noted a brace of twenty-year-old women in a VW Beetle going west: "A pregnant roller skate with two beavers."

—Leo Lerman

Here's OPERA NOW!

BARBARA HENDRICKS, right, is the happiest singer in the world—almost there with Bubbles, Joan, Leontyne. Arkansas-born Barbara is young (in her late twenties), flower-stem-thin ravishing ("You have to be strong as a horse, but you don't have to look like one,") and on the glory-voice soar. Whether it's Cavalli or Mozart, today's Egk or Del Tredici, the Hendricks wide-ranging, deeply musical soprano is a dazzlement. Her great confirmation: *The Final Alice*, a musically enchanting, fifty-five-minute, solo-voice Del Tredici opera in concert form, based fantastically on Lewis Carroll's *Alice in Wonderland*, in which Hendricks exultantly sings, recites almost continually against a huge orchestral background. It's her star-maker.



Leonid Lubianitsky





There's not one Lily Tomlin, there are handfuls... and they all look like someone you are

Lily Tomlin was born in Detroit some thirty-odd years ago; she has moved up from TV's "Laugh-In," where she introduced Ernestine, the telephone operator with the nasty snort-of-a-laugh, and Edith Ann, the smart-talking little kid, to Emmy-award-winning TV specials, concert tours, starring roles in films "Nashville" and "The Late Show," and, most recently, her one-woman Broadway show, "Appearing Nitely": two hours of "pieces"—moving, tender, and funny vignettes featuring her dazzling repertoire of characters.

There's Tess, the manic bag-lady; Mrs. Beasley, the perfect American consumer; Crystal, the quadriplegic on the road to go hang-gliding off the West Coast; Bobbi-Jeanine, the cocktail-lounge organist; Fortune, the lonely 'seventies single girl who runs into Rick, the Hollywood High graduate and singles'-bar cruiser. (Lily is at her most amazing when she switches from one character to another in a single scene. You have the impression there are two or three people on stage.) There's the romantic child Lily; and Miss Sweeney, the beautiful teacher the child Lily has a crush on; and Sister Boogie Woman; a seventy-seven-year-old, jazzy revivalist. And, as they say, much, much more, and they are all Lily Tomlin—including Lily, the cool, articulate, sleek young mistress of ceremonies.

The show has skyrocketed Lily Tomlin into a blazing, magazine-cover celebrity....

"When I think of a real celebrity, I want to see someone three times as big as life. I think of luminescence—just shining all over, you know. That would be something to see. I'd be real excited to see something like that." Lily turns to an imaginary door, expectation on her face. She doesn't say anything without showing you.

I don't know if Lily Tomlin knows how she gleams, how she radiates—bending, dipping, and smiling her way through the gauntlet of fans who wait for her after every show.

Broadway: the smash hit *Appearing Nitely*, Sold Out. Even friends—especially friends—sitting on the stairs. "Is that you, Richard?" she calls out mid-act, across the footlights, to her brother silhouetted in the back of the theater. The audience loves this. Someone sends a paper airplane sailing onto the stage. She stops, reads the note on it. They want it signed. "Has anyone got a pen?" Pause. Then, slyly, "Or a match?"

The audience seems to dress for her, presenting themselves as raw material. A chubby man wears a "Festival of Women's Films" T-shirt. I count six straight couples trying to look gay. A woman in her red cape with a rhinestoned American flag pin could be Lily's Mrs. Beasley.

Onstage here, Lily's people do not wear outfits: she works in a simple grey silk shirt and black pants with elegant black satin wedgies. Such shoes belie the scamp, they go back to the girl who had "this green coat. Everything had to match—I really worried about that. It took me ages to find matching green gloves."

Lily has a fastidious young girl's longing for luxury and taste—remember the "Tasteful Lady" on TV? "I grew up in a rough neighborhood. There was a whole lot I didn't buy about the 'sixties, the revolution. I just wanted to get out and go into show business." She has come to Broadway with a sense of wonder. "It's not like a concert, this show is pretty set. You know, they've all paid so much, gone to a lot of trouble for these seats—I don't want to get really off the wall.

"We made a terrific commercial for the show, with everyone going off to Broadway in a car: Bobbi-Jeanine, Tess, Rick, and, on the road, there's Lily, hitching her way to Broadway, in her top hat and tails."

That's Lily's encore outfit, all fawn, pearl grey, and peach with sweet peas in the lapel. She speaks of Lily here as separate; and the Lily onstage, giving cool aphorisms with sleek Kabuki-like gestures ("Maybe if the world would listen to it, history would stop repeating itself") is as set and skillfully drawn as Edith *(Continued on page 186)*

By Jill Robinson

A Bunch of LILY

Avedon



Orphan chums (right):
Donna Graham,
Shelley Bruce,
Janine Ruane,
Danielle Brisebois,
Andrea McArdle (Annie),
Robyn Finn,
Diana Barrows

Forever ANNIE

"Leapin' lizards!"
cries Annie.
And "Arf!" barks
Sandy and America's
fifty-three-year-long
love affair with its
forever eleven-year-old,
carrot haired,
saucer-eyed
Little Orphan Annie
comic-strip heroine
and her no-breed
doggie sky-highs.
Reason why, right now:
Annie and her pals
are a glorious,
on-Broadway musical.
Annie's never missed
because she's the
quintessential
American dream:
optimism itself,
an orphan child
who overcomes miseries,
villainies and strikes
it super-rich.
"We're all coming out
from under in one way
or another,"
says director-lyricist
Martin Charnin (the
Annie-as-musical idea
began with him).
"The country has been
scarred, and it takes
a while to heal.
What *Annie* says is,
'Don't give up, it's all
there—spirit, commitment
hope.' It's not
a soapbox musical.
You come out of *Annie*
feeling good."
Good? Wonderful!
It's an arf!

Avedon

Sudden confidence: women are making art history—as never before. Here, two of the advance guard

By Barbara Rose

Seven years into the 'seventies, the term "avant-garde" is oddly out of style; apparently, its meaning all but vanished in the permissive atmosphere of the 'sixties, when the esoteric "far out" suddenly became the popular "way in." In fact, the term "avant-garde" fell into such disrepute that fluorescent-light artist Dan Flavin suggested that the term be returned to the French army, where it originated. Certainly vast confusion has been caused by the acceptance of modern art by a large public, especially in America where novelty is often seized on for its own sake.

In this climate of uncertainty, not just the legitimacy but the very identity of the avant-garde is being questioned. Reading of Chris Burden's daredevil stunts—so sensational that they qualify as news rather than art events—the public begins to wonder what has become of the avant-garde if Burden's masochistic psychodramas (having himself shot at, starving himself in public, crawling through broken glass, being nailed to a Volkswagen, crucifixion style) are really the last word in vanguardism.

The question is not whether or not Burden means what he is doing. Nobody doubts that he is seriously looking for trouble, testing the responses of a public grown so jaded and morally lax that no one will step forward to stop the artist from martyring himself, placing life and limb in apparent jeopardy to dramatize the role of the neglected artist as society's victim. But are good artists really neglected? And does Burden's behavior belong to a tradition of vanguardism, or does it belong to an equally venerable tradition of popular entertainment that titillates the public with real or imagined dangers ranging, in modern times, from sword swallowing and knife throwing to exploits of suspense like those of Houdini and Evel Knievel?

When we consider the history of the avant-garde from Manet to Pollock, we realize that neither set out deliberately to shock anybody. Manet was engaged in a dialogue not with any contemporary audience whose taste might change at any moment but with the art of Velázquez, Goya, and Hals; Pollock in his time was moved not by public reaction but by his own inner responses to the art of Ryder, Monet, and Picasso, which he synthesized in an unprecedented style no one else could imagine before him. In other words, the real avant-garde has always been that group of artists uniquely *(Continued on page 189)*

Nancy Graves—shown, near right, in front of part of her acrylic-and-oil painting "Rheo," 1975—and Dorothea Rockburne —far right, with her "Noli Me Tangere," 1976 (oil paint and pencil on gessoed and varnished linen)—will have works in the trend-setting Documenta VI exhibition in Kassel, Germany, June 24-October 2.

NANCY GRAVES

DOROTHEA ROCKBURNE



Out IN FRONT



The panel, clockwise from the left: **1. Angelo Donghia,** *interior designer and home-furnishings designer;* **2. Michael Taylor,** *an interior designer, noted for his "natural look," with an office in San Francisco;* **3. James Beard,** *a leading American food authority and author of numerous cookbooks;* **4. Françoise de la Renta,** *decorator and well-known hostess;* **5. Mark Hampton,** *an interior designer based in New York;* **6. Paul Rudolph,** *architect and former chairman of the Yale Architecture School.*

Susan Wood

no-fake honesty, adventurous food, individuality, air and light... HOW Y

Is there a new informality?

Hampton: It's quite clear to most people nowadays that to be called formal is a sort of pejorative term. We all battle formality and don't want to be branded as being formal. This has been going on for certainly twenty years. But people want to find out how to be informal without giving up the things they like. It's easy to do something that is called informal and really translates as sloppy.

Taylor: I think you can call it a casual approach to living. A room has to be functional and people have to feel comfortable . . . to feel that they possess the room or it's part of their way of life.

I think there's a freshness. At one level we've always had it. Some people have always had the fresh cottons and the simple look. Now there's an awareness of nature . . . that's the thing that's really happening. Also an awareness of comforts, an awareness of a casual, easy feeling.

"The American woman has a sense of style which she's never had before"

The American woman has a sense of style which she's never had before—a freedom in being able to express herself. She's not bound by following the rules. She finds herself expressing herself—mixing patterns and materials and textures.

Donghia: During the past five years I have designed home furnishings for the mass market: sheets, towels, blankets, wall coverings, furniture, rugs, and accessories. Traveling the entire country and talking with the American woman, I have discovered a vast change in that she definitely desires simplicity, comfort, attractiveness.

I have found a movement towards self-awareness and a demand for honesty. A need to dress and live graciously but practically. The American woman has begun to let go all traditions and lifestyles belonging to other countries and other times. She is more in tune with her own dictates and her requirements. She works wholeheartedly at a career or in creating a supportive environment for her family. There is less time to care for possessions. Change is her new privilege but not change for change's sake as in the trendy past.

The most important aspect of change today is the need for greater comfort. Let's

analyze the word "comfort." To me, comfort means creating an atmosphere where people can feel informal, relaxed, and free to be themselves. What is uncomfortable is simply what is dishonest, trying to simulate a time and place other than today.

I have nothing against antique furniture, but unless you can afford the real thing, why live with anything fake? The next step then is when we do move forward to something new, how do we know it is beautiful? The American woman is showing us how to look at ourselves so we can translate our style into a natural, comfortable, and honest point of view.

The world is changing. Decoration is changing. It is younger, cleaner, more enlightened. And the American woman now contributes to these exciting changes instead of, as in the past, being run by them.

Rudolph: The idea of simplicity in our lives, of course, is part of what the early theorists of modern architecture thought. For various reasons, they felt that people's lives were changing: no one had any servants anymore, et cetera. But very few people are happy in very simple, bare rooms.

That extreme simplicity of the Japanese traditional architecture led also to a very formal way of living in those houses. There's a paradox as I see it: that simplicity does not necessarily equate or become synonymous with informality or vice versa.

The dream of early twentieth-century architects was that everybody would have straightforward, honest—hopefully beautiful—furnishings and equipment. And there would be little or no ornament. You would go to museums for that. But that isn't part of the human spirit at all.

the meat and the salad and the dessert.

Simplicity is doing good things well. When I say simplicity, I mean things that are honest, not what's called "fancy food."

De la Renta: I don't agree with you, Mr. Beard, when you say that people are going back to great simplicity in food. I think, on the contrary, they want to learn so much more. And that must be the reason why there's one cookbook written every day. I think many people read them. Then they find out that they can do a little soufflé in small individual pots that they can buy for $1.25. They do the soufflé with cream on top and some red caviar or grey caviar or pressed caviar, depending on the money they have and want to spend. I don't call it simple.

I think people want more interesting food. They want to be amused. They want to guess what they're eating, how it's made. They want to be able to talk about what they've eaten or what they're going to eat. I think that's cooking, and no more just a big roast of meat.

There are so many ways to be formal and informal. The thing is, I find, that to be informal and to do it with perfection takes a lot more time than to be just formal with a white tablecloth, a long table, two candles, three glasses for wine, folded napkins, salt and pepper. That takes a minute.

Rudolph: One cheerful note. I think the bathroom has reached the point of no return. It can't get any smaller, so it will probably get slightly bigger. That does bring us, I believe, to the idea that the greatest luxury in terms of our own personal environment is space. It's one reason why the idea of using what you've got or re-using what other people had has great meaning. The recycling of older areas in cities . . . recycling older office buildings and loft buildings for domestic use. It's one way to achieve more space than you can in the new buildings and it's exciting.

"The greatest luxury in terms of our own personal environment is space"

It's no news that rooms have become smaller and smaller with lower ceilings, and the proportions are all off. At the same time, we have more and more equipment.

If you were to diagram a house of, say, 100 years ago and the amount of equipment it had, it would probably be, in terms of cubage, about 1 percent equipment and 99 percent space for human activities of various kinds. If you were to diagram that house today—I'm hazarding a guess, but it would probably be about 20 to 25 percent paraphernalia, such as electronic equipment, and 75 percent space. I'm suggesting that there's less and less space to do more and more with.

Taylor: I think we even have to give the illusion of space when it's not always there through scale and through our approaches. Cleaning house. When in doubt, take out. It means going in and taking out things that aren't really needed, saving things that are truly beautiful to your eye and just simplifying your way of life. For example, ceiling lights instead of a lamp. Just to simplify the space.

Donghia: To me, too, scale is the key to increasing space. I believe in placing furniture where it really relates to other furniture. For instance, chairs that really relate to sofas, and tables that service the seating.

Ceilings can be made taller by minimizing horizontal lines and maximizing vertical ones. Carry window treatments as high as possible and keep seating and tables low. Paint ceilings the same as walls. The illusion of space can also be created by arranging furniture against the perimeter of the room rather than filling the center. This will play up the full area of any room.

My rules are, number one: fewer and larger wherever possible. Number two: lighting with a purpose. Get rid of lamps that decorate but do not service. Number three: accessorize only with the objects that you love to have around and that relate to your lifestyle, not what is in or out. In other words, what works for people and not what works for decoration's sake.

Rudolph: I'm fascinated by your idea that a lot of interiors can be saved by the use of scale and I wouldn't want to argue that point. But I would say that that leaves most people, other than professionals, absolutely helpless. It is an extremely elusive element.

We may understand scale instinctively, but it is not something that is readily conveyed. At the same time I would agree that what people call human scale is of the utmost importance. And there is such a

(Continued on next page)

OU LIVE

Edited by Barbara Plumb

"I'd rather look at a plant than a bad pair of curtains or a fake anything"

The human being craves ornament. It's a very deeply felt thing, I believe. And something which today very few architects can deal with. The interior designers deal with that, I believe, much better than the architects.

Beard: A great love of simplicity is coming out in other fields as well. You no longer see the enormous menus that you used to see. You go to England. You think, "Oh, I'm going to have a fine English breakfast." And you go into the dining room of the hotel and get ready—and look around you. Nobody is sitting down eating bacon and eggs or kidneys or finnan haddie or any of those lovely things that people used to have. We don't need it anymore.

We don't have the lack of heat in our bodies or in our houses. And we don't want to sit down to what I call a Chevaliers du Tastevin dinner every night. If you have one sauce in a meal, fine and good. That's all right. But you don't need them as you used to have them, with the fish and

But to do the informal setting of the table with marvelous plates that you found —two in Hong Kong, one in Paris, three in New York. That is going to look very informal. But it's taken you four hours to put it together.

Is space a disappearing luxury?

De la Renta: I always wondered, Mr. Rudolph, why bathrooms are so small in modern architecture. Wouldn't it be better to have a bedroom a little smaller and the bathroom a little bigger when sometimes there are two or three people in the same bathroom and only two people in one bedroom? It seems that the bathroom is always just a large closet.

I'm not talking about destroying four rooms and making a big bathroom. But what is the reaction of a woman who has a husband, a young child, and an older child—and they have one bathroom and two bedrooms. Why do they have to have such a small bathroom?

YOU LIVE HOW

(Continued)
thing as emotional scale. When you cry, you don't want to cry with too many people around or in too large a room.
Hampton: You're talking about space being a great luxury. In New York City, light is a luxury as well. South sunshine, morning sunlight, sunset—whatever it is. If it's light and it comes from the outdoors, it's a big luxury.

Are plants and nature influencing style?

Taylor: A way of life in California and what that produces is being pushed forward and is affecting the rest of the country. There's a need for it and people like it. They'd rather have a plant than a pair of curtains. They like to take things off their windows. They're taking wall-to-wall carpeting out. They like the air and the freedom. They like the simplicity.

Green plants grow easily in California and they're inexpensive. I'd rather look at a plant than a bad pair of curtains or a fake anything. The plant may die but I can buy another one. I see more bare windows than I've ever seen in my life.

I have clients who live in rooms with absolutely nothing on their windows and they're waking up early in the morning and loving it. They see the sun rise and the sun set. It's a whole new thing.

In the city you obviously have a privacy problem. But they use grilles or just a shade and it's so much easier than it used to be. Layers of fabrics at windows and all that sort of thing are on their way out, and have been.
Donghia: There are a lot of plants today that are easy to take care of. And the greater the love, the greater the interest.
Hampton: Certainly one of the appeals of natural textures and trees and baskets and beautiful leather is they take us out of this awful modern battle with machine-made things. Not that I necessarily hate machine-made things—they can be beautiful—but things that are marketed in such an impersonal way. You say, "I'd like to see some grey carpet," and they say, "Sorry, we have turquoise, olive green, and gold."

I think people love saying, "The hell with turquoise carpet, we'll have straw matting and a tree-trunk table or we'll wax our cement floor and see what happens."
Taylor: If you're going to buy an expensive piece of sculpture, you're spending a lot of money. But you can just get a plant and enjoy it and have something beautiful. And if the plant dies, you're still ahead.
Hampton: If it doesn't die, it's sort of like

"Decoration is changing. It is younger, cleaner, more enlightened"

cooking a good meal. You can look at it and you can sort of say, "I'm helping this plant stay alive."
Taylor: This has something else to do with light. Light is coming into our rooms, so plants are allowed to live now.

Is changing style inevitable?

Rudolph: The idea of the glass wall was an effort to allow the interior to change. And that does have to do with the way we look at things. People do want to change, not only in terms of the time of day but of the seasons and of their time of life. People quite often view things very, very differently when they are young or middle-aged or when they're old.

And, of course, the usual thing is to move from one place to another. What is it? Every family moves once every three and a half years, or something like that, in this country?

In the use of interior space, the ability to change easily becomes fundamental. That brings up not only the question of light—artificial and natural—but also acoustical questions and changing family size, and the idea of visitors and what you do with the overnight guest or the one who stays longer. All those patterns profoundly affect us.

"People buy more now with the idea of things not lasting"

The idea of spending much less money for our interior fittings, if you will, so that they can be more easily changed is fundamental, I believe. People buy more with the idea of things not lasting.

What's "good" about "taste"?

Hampton: Taste is a very elusive thing. Not only the taste of people, which is changing all the time, but the taste of the sort of fashion oracles which is changing. The consumer is stuck with his own changing taste and the changing taste that he reads about every month in magazines. So there's this double battle of keeping up with change all the time.
De la Renta: I'd like to bring this taste conversation around to a very tasteful area called the television set. I think it's fantastic and it should be left out. You should not have to start opening, lifting, doing this and that. It takes time. You should accept it as a television. Put it, like mine, on a Chippendale table.
Taylor: One thing I find . . . if a television set is up higher, in a cabinet, for instance, it's actually more comfortable to watch.
Beard: In my field of food, there are probably more changes than in the decorating and design fields. It seems to me that 80 percent of the people I know are dieting in one way or another. They have an awareness of their physical welfare and their bodies—of keeping trim and keeping in condition—that they never had before. This has a great influence on food.

I did a very small article recently on diet—and it was really more hints than anything else, with a few recipes—and I have had a daily pile of letters saying, "Please write a diet book. We're so bored with what we have."

Part of this is the fault of the doctors who feel that when they give a patient a diet they're penalizing them. A diet can be an adventure. It can be fun. It can be something that you can use to entertain other people. I've had—let me see—eight months now of a salt-free diet and pretty much of a fat-free diet and I haven't suffered.

I've gone to restaurants; I've gone out to dinner. I've warned some of my hostesses who are happy to provide salt-free food for

(Continued on page 200)

CHIC-EST TV DINNER, RIGHT, STANDS FOR OUR NEW INFORMAL WAY TO EAT: MOVABLE MEALS THAT GO ALL OVER THE HOUSE—AND OUT OF IT, TOO. READY-TO-EAT FOOD'S A TERRIFIC TIME-SAVER (SO'S DISPOSABLE GEAR); OR COOK YOUR OWN PORTABLES FROM RECIPES, PAGE 80.

Carrot cream soup with sour cream, poached salmon, barley salad, avocado vinaigrette, and raspberry mousse—all cold, all quick from Peggy and Don Levy's New York restaurant, Cuisine du Coeur; our "How-You-Live" panelist James Beard sees, across the country, a trend to top-star take-out-or-send meals, often from "semiprofessional cooks." More speed for your meal: easy-carry foam-plastic tray-plates and plastic cutlery. For truly attractive telly-eating—champagne in a crystal goblet.

Penn



If you can't lower the windows, raise the floor: designer John Saladino contrived this carpeted platform to bring the Greys (seated on chaise) in easy watching distance of a spectacular park-lake view. Matte-finished whitened wood floors have the color and calmness of sand; sturdy cotton-covered furniture suits twelve-year-old son, Jimmy (left), daughter Jennifer, seventeen, and animal pals: sober black/white tomcat Rufus (in Jimmy's arms); two fox-red Abyssinian cats, Minnie and Mack (next two pages); and huggy Shih tzu dog China (with Joel). On walls: Monkey gouache drawing, Robert Andrew Parker; Richard Francisco's 1973 "View"; "Yellow Emergence" by Thomas Stokes, 1967.

(Continued)

Arthur Elgort

High above the city.
"beach house"
apartment of
Jo and Joel Grey has
mind-freeing
water view, shoes-off
informality to welcome
dogs, cats, kids

BAREFOOT IN NEW YORK

For this family, being close means "in the same place." "Oddly enough,"

said actor Joel Grey, "my work comes second"



BAREFOOT IN NEW YORK

Continued

A private island where the whole family could be joyously, stress-less-ly together—that's what Jo and Joel Grey wanted when they reestablished their New York home after three years in California: a serene place where nature provides the entertainment, a carefree place where possessions are pleasures not responsibilities.

Joel's high-visibility, high-velocity acting career often sends the whole family packing (they like to stay together—wherever together is), but their base is a water-view "beach house" on Manhattan's East Side, a city environment as relaxed and informal as the indoor-outdoor life they had led in Malibu. "I don't really want a showplace as my home," said Jo. "In choosing all the furnishings for this apartment, I asked myself, 'Is this just pretty or is it useful, too?' If something is just beautiful to look at but has no function, it's not completely satisfying." Everything in the apartment is simple, good looking, and superbly easy to maintain.

"We wanted a kind of barefoot life," said Joel, "in a place where all the rooms were lived in, used, for everything, by animals, children [Jennifer, *(Continued on page 188)*

Jimmy, Jennifer, Joel, and Jo Grey (above) like to eat, sleep, talk, play, study, work together in their sun-crossed apartment where art plays a continuing obbligato: In dining room, top left, "Spices" painting by Helen Frankenthaler; R. B. Kitaj's print of Ezra Pound; black bowl-sculptures by Miriam Bloom on round white dining table (shown set for dinner, far left, below). Through living-room door: over John Saladino-designed fireplace, dyed cloth by Richard Tuttle, "The Lake." In foyer, near left, below, wraparound shelf holds African sculptures; "hornbill" mask stands in front of Howard Warshaw 1974 acrylic on paper: "Anatomical Horse." Kitchen, below and inset, oppcsite, is capacious, another family place.



Arthur Elgort

Skin care to focus on in summer . . . to use as often as skin needs one: a mask—it works as a replenisher, a pick-me-up, or— if you need it — a deep cleanser. Whichever kind you go for, the wonderful thing about a mask—it's an instant skin treatment.

The one here, for instance, for oily skin: Coty's Sweet Earth Mask-Arade Burgundy Fluff. . . . For a summer-skin reviver, one we recommend: Orlane Masque Gel Rafermilane—it peps up tired skin. . . .

Also for pick-up, for delicate skin: Chanel's Masque Vivifiant, part of the Chanel treatment line—it's alcohol-free.

Summer soother: a hydrating mask that moisturizes skin. To try: Payot's Amnioderm Mask—part of their treatment system for sensitive skin.

skin: main

Jean Pagliuso

beauty-ease: what's modern...

TAKE CARE OF YOURSELF

The look of an American beauty—an American woman—today has nothing to do with the shape of her face, everything to do with her attitude about herself, the way she takes care of herself—inside out.... On these pages, what today's woman needs, demands: fast, healthy know-how—American beauty at the top of its form!...

What it takes to be a beauty in the '70's—feeling *good* about yourself, staying healthy, keeping fit—it has everything to do with the look of your hair, your skin, your total well-being. What American women are concerned with today—a better appearance, being able to *feel* skin and muscle tone, having the kind of skin-care treatments that do the job—fast, easily, efficiently. What's key—time-savers, do-it-yourself things, such as a skin-care system pared down to basic treatment needs: cleansing, toning, moisturizing. One that's designed to perform that way: Borghese Clean Skin which includes—the things you *need*—scrub/toner/cleanser plus a moisturizer and eye cream. . . . The most important thing about skin care today: knowing the type of skin you have. How to determine skin type. . . . According to Alayne Zatulove, vice president, scientific director of products for Estée Lauder: "A woman is still subjective re skin type, errs in defining her skin more by the problems that bother her than the advantages her skin possesses. Most women classify themselves as dry or oily when, in fact, they are much closer to having normal skin. Key to understanding skin type is 'comfort.' A true oily skin is uncomfortable. Ditto, a dry one. Normal skin is *comfortable* skin; it's combination skin, too—i.e., slightly oiler in the T-zone." One result of Estée Lauder research into skin care—and great for summer—the newest part of their skin-cleansing system, Basic Cleansing Bar—a nonsoap, nonalkaline solid cleanser. . . . How often does skin type change? . . . According to Carol Phillips, executive vice president of Clinique, "Oily skin doesn't stop with the teen years. We see women in their 60's who are just as oil-prone as young girls." When to be aware of skin changes: If lifestyle changes from an indoor to an outdoor one, when you're under any stresses or strains, when you undergo any metabolic changes (menopause, for one), when the seasons shift. In warm weather, for instance, heat increases skin perspiration. The result: hot, humid climates are hard on skin cleanliness. What it all adds up to, says Carol Phillips, ". . . getting in the habit—understanding the necessity—of cleansing skin twice a day—fast, thoroughly, efficiently." One of the best examples of a skin-treatment system that does just that is Clinique's completely-worked-out-for-you treatment of cleansing/exfoliating/moisturizing. If you're a Clinique user, summer things-to-own: Sun Block, Suntan Encourager. . . . Another example of the kind of skin-care system we think is terrific because *it works* and provides precisely what you need for clean, healthy skin is Erno Laszlo's. In fact, Laszlo is so well-thought-out that, according to Arthur Noto, vice president, general manager of Erno Laszlo, "Unless our research calls for a new product, which happens about once every three years, our line is unchanging." The Laszlo basis for determining skin type—a detailed questionnaire, plus a skin-analysis dialogue at the Laszlo counter with a consultant, expertly trained to help with your skin's needs. Thing we like about Laszlo: the consultation service. "Once you're a member of the Institute," says Kay Fiedler, Erno Laszlo's vice president of sales, advertising, training, "you can always use the service whenever you feel skin needs have changed, and your program needs modification."

tenance in minutes

The kind of haircolor to go for today is mistake-proof, loaded with conditioners,—and instead of changing natural color, warms, livens hair up...plus adds body, shine, highlights. All about that kind of coloring here—starting with all the news about henna—wonderful color to go for this year.

If you're thinking about a hair-lifter this summer, think about putting henna in your hair—*not* the carrot-red kind. That's not what we're talking about here. The kind of henna to go for today comes in a range of soft, pretty shades (from a subtle red to brown tones and black), plus a neutral no-color henna for condition and shine. What henna has going for it—it's easy, fast, natural haircolor . . . the results are beautiful, if you play by the rules. (For where to find the best henna, see page 46.) To know about henna—it comes pure or compounded. Some compounded hennas contain metallic salts. While salts won't harm hair, you can't use regular hair color over henna that does. . . . Who can't use henna: According to Leland Hirsch (of Nubest & Co., 1482 Northern Blvd., Manhasset, New York), if hair is dry or damaged, you shouldn't use henna until it's back in healthy shape. The reason: henna coats the hair, any conditioners you use afterwards won't penetrate. Other times not to use henna: if hair is permanent-waved; if you're blond—henna will turn hair green; if you have grey hair—henna won't cover it. . . . If you want to try colored henna, it's best—we think—to see an expert in the beginning. (All the places to go, see page 46.) According to Joey, haircolorist at Cinandre, if it's a first go-round, henna is left for the longest time. The second time it's applied (henna should be done every month or two), the time may or may not be shortened—henna fades gradually and unpredictably from the hair. . . . What makes henna healthy, the way it's applied to hair: with conditioners—oil, egg, protein treatment—added. . . . Henna to go for at home—neutral henna, to use as a conditioning treatment—a hair-shiner-upper! The way to do it, according to Christiaan: mix neutral henna with boiling water; when it cools, for conditioning, add two eggs. Be sure the mixture is a paste/mud consistency (example, *far right*)—you don't want henna dripping down your face. Using your hands, work henna through hair, the way you would a shampoo. If hair is thick, sectioning helps. Best place to henna hair—with head bent down, over a sink. Even better: do it over your bathtub. Leave on for a half hour to an hour, then rinse out. Henna doesn't dirty the hair; and, unless you want to, you don't have to shampoo. . . . If you've had hair henna'd with color in a salon and want to try it yourself, Christiaan's guidelines: use ¾ neutral henna to ¼ colored—when you're doing henna at home, always use less color—and *always* do a test strand first. Clip a piece of hair from underneath; tape to a piece of paper—and test. To protect skin from color stain, wear gloves and use Vaseline around hairline. (Another tip: use an old towel—colored henna stains.) . . . Another summer-color option: warm, sunny-blond highlights. To use at home: a brush-on hair lightener that adds glowing shine. Two we recommend: Clairol's Quiet Touch, for lighter hair; their Gentle Lights, if hair's darker. Pierre Michel's haircolor expert Robert Renn's advice if you color hair at home: do less—you could always add more highlights the second time. Be *sure* to read instructions. And to test color—always do a test strand underneath first.

Super for summer—henna-colored hair: the neutral, no-color kind for conditioning, or soft shades of henna for warm, beautiful shine. . . . Note: Another thing to do with neutral henna—use it as a nail conditioner/glosser. With a bit of a tan, it's all you need. (Where to go, page 46.) If you like the soft, pretty summer coloring here, the colors to check out: Caramel Lumilane Ombre Creme eye color, Brown Kohl pencil liner, Sienna Blush-On Powder, Brun Lip Gloss—all from Orlane. The makeup, by Vincent Nasso; hair by John Sahag.

beauty-ease: take care of yourself

Jean Pagliuso

hair: he

althy condition/color

body: re

To have today:
a bath place that has
what you need when
you need it—
to rest, relax,
re-energize...enjoy!

Summer treatment-to-do: Team your cleansing gel with a good natural pumice. The two we used, *left*, Chloé Gelée Bath and Shower Gel and a sisal mitt. (You could also use a loofah.) The two work together as a cleanser/massage...rid the skin of any dirt, leave it feeling revved up and satin-smooth. *Tip:* For a bracing summer-afternoon reviver, use a gel cleanser that's been refrigerated first. The sisal mitt here, $3.50 postpaid. To order from Lillian Vernon, Dept. V6GE, 510 South Fulton St., Mount Vernon, NY 10550.

plenishers...revitalizers

What it takes to keep yourself in shape today, what shaves minutes off a daily keep-yourself-fit regime is a well-thought-out, well-planned bath environment that is more than just a quick in-and-out place to shower/shave. What is happening to bathrooms today: According to architect Paul Rudolph, "They are getting more elaborate. The 5' x 7' bathroom was designed that way so that a living room could be larger—that has proved not to be the way people live. Bathrooms today are for relaxation, a health center—a place for meditation. The use of water hasn't been carried far enough. And the lighting in a bathroom should change the way it does in the living room. There should be two kinds—for tasks and mood. Essential bathroom fixtures have remained the same for the past fifty years, but there are more gadgets, more elaborate equipment." . . . What kinds of things can be installed in a bathroom today: If you have the space and the money, Kohler's Environment—a windowed cabinet that provides touch-button sauna/solarium/moisture environments. Steam machines, such as the one from ThermaSol, that turn a completely enclosed shower into a steam bath. One of the best things to put in a bathroom—and easy to install—a two-in-one shower massage, such as the Water Pik, *far right*, that goes the range in water force from a relaxing/soothing unpressured water stream to a zingy needle shower. . . . Re skin treatment, the kind to go for this summer: a soapless gel cleanser. Best way to use one: with a loofah or sponge. What a gel cleanser has going for it: it's fast, easy, *it travels* . . . and if it's one like Irma Shorell's Bath Formula Gelée, it cleans and replenishes at the same time. The other kind to go for: a stimulating, skin-energizing gel cleanser. New one, out this month: Aliage Exhilarating Bath and Shower Gel. If you have dry skin, a lipid-free gel cleanser, such as Neutrogena's Rainbath Dry Skin Bath Gel, is the best kind to use—it's the gentlest, least-irritating—and it leaves skin satin-smooth. . . . Last point we want to make: When we talk about body care, what's every bit as important as cleansing is exercise—the kind you do regularly and as automatically as a shower or bath. It's not only healthy. Exercise is a great re-energizer, a stimulator—the perfect thing-to-do—even for a minute!—when you're feeling the least bit fatigued.

Jean Pagliuso

Summer-shower tips: Use warm water—never hot, especially if you've taken the least bit of sun. . . . The more showers you take, the more skin needs replenishing. One nourisher to try: Slather bath oil all over *before* cleansing. . . . After-shower tip: Apply your body lotion while skin is still damp—it's the best skin-suppler. Two to use: Halston's Perfumed Bath Oil and Body Lotion. The extra plus, you're adding a subtle scent, too—and on a hot summer day, it's all the scent you need. The showerhead here, Water Pik's Shower Massage About $35. At Bamberger's; Macy's, all stores.

The Romantic Idea...

THE GALANOS CHIFFONS

If you're thinking chiffon—and your sights are high—Galanos is your man. His wonderful new chiffons—some of the softest, prettiest dresses you'll see this or any other summer—have the same remarkable detail that has been a Galanos signature for the 25 years he has been designing—a span of luxury and perfection that was celebrated this winter with the Galanos retrospective at the Fashion Institute of Technology in New York. He takes more pains with the tiny hand-rolled edge of a ruffle and the delicate shirring of a waistband than many designers devote to an entire collection. And he has a consistently sharp eye for fabrics—the black, grey, and white silk chiffon, *right*, with its pattern of broken and unbroken stripes, gives the illusion of plissé—the whole dress appears as light as a shadow. It's everything a chiffon dress should be—sheer billowy sleeves, full gathered skirt scarf-wrapped at the waist, and a collar of soft, bias ruffles—the perfect afternoon/dinner dress. About $1,800. At Martha; Nan Duskin; I. Magnin....*Far right*, when Galanos does a Pierrot collar, the ruffles become deep layers of petals—the sheer flame-and-white striped silk chiffon evening dress, shirred at the waist and cuffs, with a full, gathered skirt. About $2,300. At Martha; I. Magnin. Hair, Harry King; makeup, Vincent Nasso. Accessories, next to last page.



Arthur Elgort



The Beauty Idea...

CAMISOLE-BARENESS AND ROMANTIC SKIN

Whatever you're wearing this summer—shorts, skirts—slit to the thigh—camisoles, such as the ones you see here: bareness is it! And what it's going to take to make the barest clothes pretty is the condition of skin—i.e., healthy, smooth, polished. Which means caring for skin the way you care for your teeth—every day . . . and without fail! And using makeup today that does more than add pretty color. Example, out this month: the broadly expanded Skin Life makeup collection from Helena Rubinstein, in which every product is color + treatment and has as its base the same ingredients as the treatment regime—a protein complex that helps replenish skin and maintain a healthy skin environment. The Skin Life coloring, *opposite page:* Warm Beige Foundation, Coppered Coral Brush-On Cheek Color, Quiet Peach Lipstick; on nails—Strong & Glossy Nail Enamel in Red Barn Red. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, Ariella. . . . The fashion, *this page:* Cathy Hardwick's thin white handkerchief of a camisole. *Opposite page:* Jonathan Hitchcock's jade silk crêpe de Chine camisole, matching side-slit pants, worn with his peach silk crêpe de Chine cardigan, dotted in jade, orange, and white. Fashion and accessory details, next to last page this issue.

Arthur Elgort



JUNE FINDS...this summer's versions of the things you always



...over sized! ...26 each. Patricia Un- ...hats, $25 ea.



Found!—summer-colored watch straps, $2.50. Hadley-Kalbé.

36" gauzy cotton squares, $6 a head/ neck/ waist/ hip-wrap. Echo Scarfs.





...News: Colored-mirror sun-glass- ...es, $8. Pan Oceanic Eyewear.



Sight-sharpeners for tennis at dawn (or dusk, indoors, etc.), $30. Arthur Ashe by American Optical.



...Summer of Tennis Special Edition ...$18. Calvin Klein.



For smiles: Glamorous gym-shorts, $15. David Leong, New York.



Extra-safe for sports: totally flexible nylon frames, $30. Criss Optical.



The skirt of summer!—at $36 each, take five. Britta for Cinnamon.



The great summer getaway bags: duffles. Water-repellent nylon, $7. (One for tennis, one for boating, one . . . .) Kaufman Surplus.

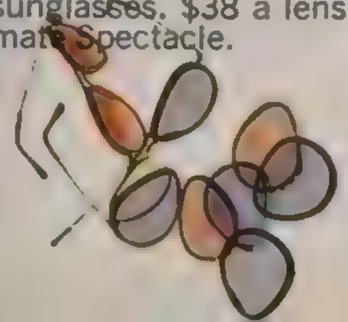
Best beach/pool/rain sandals, $20. Ralph Lauren.





Gold, color, hemp—the news in a belt! $8. La Bagagerie.

One frame, multiple lenses = unlimited sunglasses. $38 a lens set. The Ultimate Spectacle.



want more of. At these prices-in these colors-who could resist?



Instead of [illegible] straw bag, dishcloths! Bishrag shoulder sack, $10, Fiorucci. Dish-towel tote, $67, Barbara Bolan.



Anti-red-eyes for water sports: Speedo goggles, $4.



Extra-absorbent terry sports socks (enough to make you forget white), $1.50. Bonnie Doon.

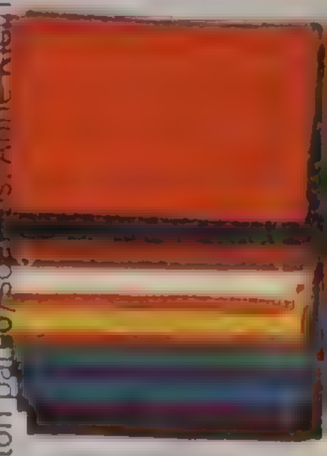
A maillot-lover couldn't ask for more for less: Danskin's swimsuits, $15 each.





Transparent/color belts, Town Accessories, $3.

To have by the stack: $8 cotton pareo/scarves, Anne Klein.



Super-find for pants-collectors: thinnest, coolest, straightest cotton pull-ons, $32 each. Britta for Cinnamon.



Even classic sports watches get the color message. Lizard-strapped watches, Gilles de Roy, $79. Digitals, $25, Texas Instruments.





Ultra-protective ultra-light NoIR ("No Infra-Red") sunglasses cut side-glare, too, without blocking vision, $12. Recreational Innovations.



Summer-sandal-problems . . . solved! From Capezio, flat gold, $32; flat red (a neutral!), $28. High-heeled gold, $48, Joan and David Helpern for Martini Osvaldo.

Terrific under-tunic (and tennis, and beach) dressing: $8 cotton shorts, Kandahar Designs.



Best-looking summer duffle: plasticized canvas, $45. Christopher, Peter, Jane for George Graham.

Gilded wood bangles, $6 each. Catalano for P.C. Designs.

Diver's choice: Goggles, $25 (Meyrowitz) can take prescription lenses; mask (Richard's Aqualung), $8.

New "Sunnies" have center peepholes, $3. Lugene's Sunglasses.



Rimless-bottom sunglasses don't block



downward vision, $15. 6 Love by Tropic-cal.

Crayon-color Polaroids (instant photo album!), called the Electric Zip. $25 each.



ALL PRICES APPROXIMATE. STORES, FASHION DETAILS, SEE NEXT TO LAST PAGES.



RIGHT-NOW summer

Fresh, attractive; and ready to jump into —10 pages of terrific summer looks for day, evening, for the sun, for everyone. And they're here when you want them —right now! —when you're really getting into summer....

Guy Le Baube



RIGHT-NOW summer

At least one evening pyjama is a summer essential, *opposite* —in brilliant navy-dotted yellow silk crêpe de Chine, it's a hot-weather delight! By Sally Hanson for The New York Jax. Top, about $125; pants, about $175. **This much cool, soft bareness goes a long way,** *opposite, inset*—over next-to-nothing at home, over narrow pants at night...even over a bathing suit wherever there's a little luxe in the breeze. Missoni multicolored drawstring-tied dress, of silk jersey, about $265. Bloomingdale's; Kaufmann's; Garfinckel's; Harzfeld's. **The fun of a bright jungly print—and legs!**—*left*, having clothes like this is one of the joys of summer. Dress by Stephen Burrows' World, of red/yellow/blue/white printed cotton (Alaric fabric). About $150. Henri Bendel; Nan Duskin; Saks Jandel; Claire Pearone; Sakowitz; Joseph Magnin. **Pale lilac halter, deep plum skirt,** *below*, both in airy silk broadcloth with strips of bronze at the waist, for sandals . . . easy-summer-evening at its most inviting. Britta for Cinnamon. Top, about $36; skirt, about $74. Late June, Saks Fifth Avenue; Frederick & Nelson. **Fragrance tip:** Summer being the most light-hearted of seasons, it's a perfect time to experiment a little with scents—if you've always been a little tempted to try something like Jovan's new Sex Appeal Perfume, now's the time! . . . Accessories, next to last page.



Guy Le Baube







What makes these striped broadcloth pyjamas so terrific, *left*—you can sleep in them, sun in them, wear the top as a shirt, the bottoms as pants. And the colors are knockout! Ralph Lauren Sleepwear; cotton broadcloth. About $60. Bonwit Teller; Nan Duskin; Dayton's; Neiman-Marcus; Robinson's, California.

The only thing better than a nifty little black bikini, *above,* is one that comes with its own nifty little beach-cover—Fiorucci's black string bikini and sexy roll-sleeve shirt in black cotton knit. Nylon bikini, about $24; cotton jersey top, about $18. At Fiorucci; Jordan Marsh, Florida; Bullock's.

The glamorous turn to beach-dressing, *right:* a sleek V-neck white maillot with hand-painted rainbow stripes, and matching silk wrap robe—what a lot of women are always looking for when it's a lunch-or-drinks-at-the-pool kind of party. Ariel for Haye Designs. Maillot, of Antron nylon/Lycra, about $40; raw-silk jersey robe, about $145. Lord & Taylor; Sakowitz; Bullock's. Accessories, next to last page.

Beauty Tip: If your skin gets dry and flaky in summer, you want sun protection with extra moisturizing. A find: Bonne Bell's new whipped-creamy Butter Up Lotion. It helps skin tan, screens ultraviolet rays, and has its own clip to hook onto your bathing suit—when you need it, it's there.

Guy Le Baube



RIGHT-NOW summer





In case you haven't noticed, *left,* it's a great summer for bathing suits—i.e., the skin-thin polka-dot maillot in black and white. French Accent for Cole of California. In Antron nylon and Lycra, about $26. Mid-June, Bloomingdale's; Kaufmann's; Jacobson's; Frost Bros.; Bullock's. **This summer's beach-dressing,** *center*—the thin little tunic of a dress you blouse up with a belt—leggy, handkerchief-cool . . . the perfect cover-up, in white linen-and-cotton. Cathy Hardwick, about $90. Bergdorf Goodman; Carson Pirie Scott; Bullock's. **How to wear a black string bikini,** *right*—sarong-wrapped with a scarf of turquoise, pink, and black. Barbara Grosberg for Going Places. Bikini in Antron nylon/Lycra, about $22. Nylon scarf, about $12. Mid-June, Bonwit Teller; Jordan Marsh, Florida; Stix, Baer & Fuller; Bullock's Wilshire. Hair, Alice Deacy of Xavier New York; makeup, Ariella.

Baube

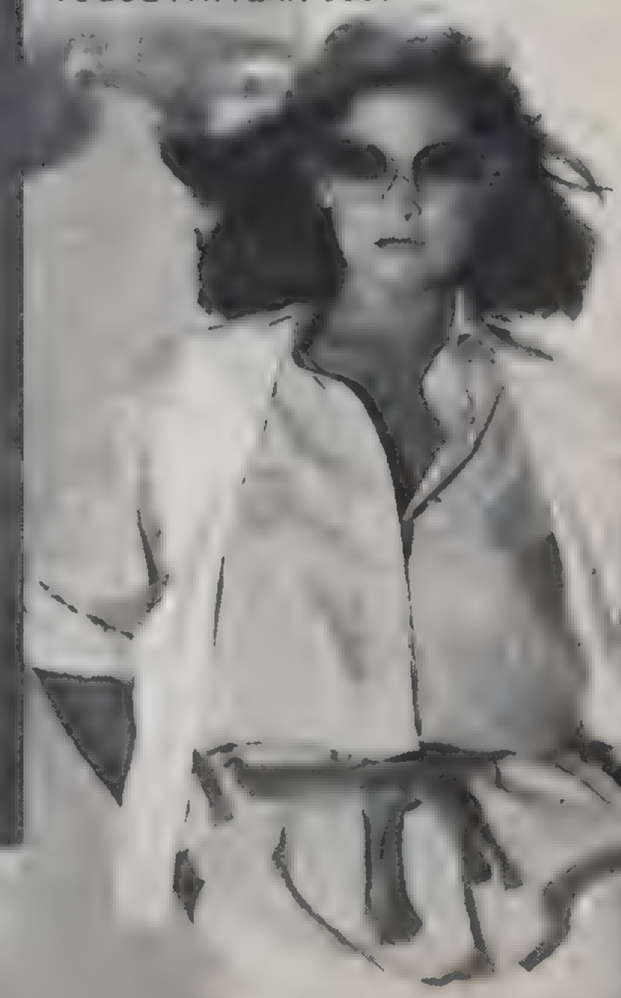
VOGUE PATTERNS

In a summer of great tops, five of the best—and you can make them yourself! . . . **To belt over narrow pants, breezy skirts,** *left*—the pretty overblouse in pale-caramel silk crêpe de Chine—tiny ties at the neck, full drawstring sleeves. Vogue Pattern 9827. American Silk Mills fabric. Altman's; Hudson's; Bullock's. **You can't have too many,** *below*—thin, soft handkerchief-linen tops to freshen everything you own. Here, the classic shirt in cream and a little white vest. Vogue Pattern 9806. Moygashel linen. Altman's; Rich's; Marshall Field; Sakowitz; Bullock's. **This summer's short way to dress for sun/country places,** *right*—the soft sliding tunic to belt and blouse and make as short as you like over bare legs. In nubby white silk jersey, with a drawstring neck. (Make matching shorts and you have a whole new turn on easy pyjama dressing.) Vogue Pattern 9453 (we added a drawstring—pattern comes with elasticized neckline). Horikoshi silk noil jersey. Altman's; Eunice Farmer, St. Louis; Sakowitz; Frederick & Nelson. **You'll love the change,** *far right*—the super-long, leg-showing shirt-tunic in thin Burgundy cotton lawn—belt it over everything . . . or nothing (the best!). Vogue Pattern 9737. Stanley Looms fabric. Fabrications, NY; Bullock's. Accessory and pattern details, next to last page. These 10 pages: hair by Alice Deacy of Xavier New York; makeup, by Ariella.

Sewing Tip: To get the easy, oversized look of the tops here, make all the patterns one size larger than you normally would, and cut 8 inches longer (except the vest) than the pattern length calls for.

Beauty Tip: You can probably get away with less makeup in summer, but if you're like 9 women out of 10, you can't get away without mascara. The kind you want now—un heavy, un clumpy and *waterproof*. Maybelline has it—their Look Natural Comb Or Mascara does just what it says.

VOGUE PATTERN 9806



VOGUE PATTERN 9827

RIGHT-
NOW
summer

VOGUE PATTERN 9732

VOGUE PATTERN 9453

Guy Laroche

Money

By William Flanagan

You Become CREDITABLE

Federal law turns a woman, until now financially invisible, into a real person... gives credit where credit was overdue

Women have traditionally been treated as second-class citizens when it comes to getting credit. A woman seeking a loan used to be about as welcome in a bank as she would be in the Jets' locker room. Department stores were much more interested in a man's income and credit standing than in his wife's, if indeed she had any. The divorcée who had neglected to establish her own credit identity while married was looked upon as a leper when applying for credit as the *former* Mrs. Jones. And a young, single woman—regardless of income—had about as much chance of securing a home mortgage as she did of becoming, well, a jockey.

Witness the following changes:

- If you are married, starting this month you will be getting notices from creditors with whom you and your husband have joint accounts advising you that you are entitled to your own credit status—under your own name—and that credit bureaus will be advised of same. The point: To allow married women to establish their own credit identities.
- You could soon be getting mail from credit-card companies, oil companies, and others—the same ones that might have given you trouble in the past—soliciting your credit business.
- Some of the smaller stores where you have credit now may be informing you that they are switching their credit operations to Master Charge or BankAmericard.
- If you now apply for credit and are turned down, you will be told why—or will at least be advised that you can find out the reason if you wish to pursue it.
- If you walk into a bank looking for a loan, you are likely to be accorded the courtesy normally shown only to Arab sheiks (though you may not get your loan).

All this has come about because of the Equal Credit Opportunity Act, which is doing to the credit industry today what the Supreme Court did to the back of the bus a generation ago. Some of the antidiscrimination provisions of the new law took effect in 1975 and 1976, but many women are still not aware of them. For example:

- You cannot be discouraged from applying for credit on the basis of sex or marital status (or age, religion, or national origin). Nor can you be denied a separate account from your spouse's if you are creditworthy in your own right.
- You cannot even be asked your marital status (except in community-property states). You can't be prevented from opening an account in your maiden name.
- You don't have to report income from child support, alimony, or maintenance, if you don't want to. (If you obtain credit on the basis of that income, however, the creditor has a right to request information about its source.)
- A creditor cannot ask information about your spouse's income unless your husband will use the account or be liable for it.
- Creditors cannot dismiss income from part-time jobs in determining your status.
- If you practice birth control or have specific plans for having or not having children, that is none of the creditor's business.
- When and if you marry or divorce, creditors normally cannot close your accounts simply because of the marital change.
- If your ex-spouse, or even your current mate, is a deadbeat, you cannot be denied credit on such grounds if you can demonstrate that his bad credit history has nothing to do with your ability or willingness to meet credit obligations.

These provisions are proving to be headaches to many lenders. But the two real bullet-biters for the credit industry have only recently gone into effect, and they are giving the lenders fits:

As of late March, lenders have been required to tell rejected applicants why they were turned down, or at least that they have the right to know if they care to pursue it. That was unsettling enough; for, as Joseph P. Garcia, executive vice president of Diners Club, points out, many creditors use what amounts to a point system to determine creditworthiness. So, if you flunk by a few points, it is not really one single factor but a combination that is responsible. This is difficult to explain to the rejected applicants.

Further, as of this month, creditors have had to contend with what is by far the most difficult and expensive provision of the new law—the part that requires separate credit identities for spouses using a single account. The Federal Reserve Board says the total cost of complying with this law will top $200 million for the additional mailing, bookkeeping, programming, and reporting that all lenders will incur—commercial banks, credit unions, finance companies, oil companies, credit-card companies, retailers, and savings and other banks.

The entire bill rankles most creditors not only because it is a nuisance and an expense to comply with but because, they insist, it was not even necessary, at least not now.

"In the past, women *were* discriminated against," says Garcia, of Diners Club. "Some of that discrimination was inadvertent, arising from stereotypic thinking and misunderstanding. Single women *would* be asked questions that men were not.

"But that was ten years ago. The Equal Credit Opportunity Act really isn't needed now. Without that bill, we have increased the numbers of women who have credit in their own right at Diners from about 4 percent only two years ago to just about 15 percent now. We *want* women as customers and solicit their business. They are better payers than men, and they seem to have a better sense of money management."

Dr. Carl F. Hawver, executive vice president of the National Consumer Finance Association, the trade group of some eight hundred finance companies, concurs. "Women have exhibited credit histories as good as or better than men; and, as they have started to earn more, they have begun to borrow and use credit more. There is a whole new market out there, but the Equal Credit law had nothing to do with it."

There are some women who would be quick to disagree with those assessments, however, including Eileen Shanahan, formerly an economics reporter for *The New York Times*. A few months ago, she applied for credit at a department store in her own name—not in her husband's. The store manager wanted her to use her husband's name. She reminded him of the new credit

(Continued on page 187)



It's no consolation if a person succeeds at business and fails at retirement.

Yet it's easy to see how that could happen.

Especially at a time when an increasing number of young men and women are delaying marriage, and taking advantage of the new life-styles available to them.

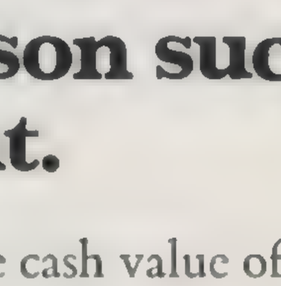
This "live for today" attitude is fine, as long as you don't overlook the fact that tomorrow won't take care of itself. In fact, the tomorrow we're talking about is even more of a concern to a woman because most women live longer than most men.

Maybe that's why so many women, especially career women, are taking the time to look into insurance. It's not the only way to achieve financial independence, but it's certainly one of the most flexible.

With life insurance or an annuity, for example, while you're putting money aside for later on, the cash value of your policy allows you to deal with unforeseen emergencies along the way.

So, while you're achieving a few things for yourself, try not to think of retirement as some vague idea you can ignore until you have to live through it. Because, chances are, you will be living through it. And you can't do it on memories.

An independent Travelers agent or broker can tailor a plan that's just right for the kind of life you live today. And the life-style you hope to have tomorrow. Check the Yellow Pages.



THE TRAVELERS

The Travelers Insurance Company, and Affiliated Companies, Hartford, Conn. 06115.

BUNCH OF LILY

(Continued from page 149)

Ann, who explains, when confronted with an empty box of Animal crackers, "They have eaten up each other."

Tall and lean and lithe, with this amazing haircut that moves like a lot of silky black feathers, settling magically into a new look for each character, Lily may have invented a whole new sex. She is the American fantasy: the kid who ran away to sea (except this one commandeered the ship, brought it back home, and made a movie about this kid who ran away to sea . . .). With her fans, she's the Pied Piper, a towering Mother Elf. Onstage, offstage, she pulls stories and people out of herself with the same inspired insistence of her character Tess, who, eyes skidding from side to side like mercury, pulls stuff from her bags and gives messages from Outer Space.

Lily's messages come from Inner Space and catch us on that perfect edge where laughter topples over into self-recognition, pulling us back just before we might plunge into despair. Defining comedy is like pulling a flower apart to see how it is made. The futility of this procedure also applies to finding out what the "real" Lily Tomlin is like (or the "real" anyone). What we forget about celebrities, and what must be crazy-making to them, is that what we see is completely real. The public person is no less real than the private person, and *that*, curiosity notwithstanding, is not part of the price of admission. Every interview, and someone should point this out, is a performance. On both sides.

I see Lily first coming from her limousine for her photography session with Richard Avedon. She is wearing her offstage/interview/eating outfit: black cotton, clown-baggy overalls, a red shirt, Chinese shoes, a 'forties tan-and-white herringbone blazer, and a strange reptile shoulder bag with everything in the world jammed into it. While Phyllis Della (of Haircuts by Jason) works on her hair, Lily applies her makeup perfectly with large, deft, pale hands. You notice, onstage and off, that the character switches come first in the hands, the action line of the legs, and her jaw. "Someone told me," she says, "that the main computer of the body is in the jaw. Talking takes a lot of energy. Put your arm out at a right angle; if you're in good shape, you can hold it and no one can push it down. But then talk for a few minutes, and the same amount of pressure will be able to get it down."

At first, Lily worked her show without an intermission. "This is a physiological truth: that it is more than amazing that a human being can stand onstage for two hours without stopping." Even with the intermission, it is more than amazing. Today Lily has a photo session, lunch interview, the show, dinner interview. Nonstop talking. One way or another, she does two shows a day.

Someone tells her about the celebrities who were in the audience the night before: Henny Youngman, Twyla Tharp, and Sandy Dennis. "Why didn't anyone come backstage? I love when they come back to see me. No one did. That's terrible."

"But you know how it is," I tell her, "they probably thought you'd be tired, were afraid to bother you." It is suggested someone put a note in the *Playbill*: "Lily wants her friends to come backstage, please."

I met Lily a few years ago, at a party. She seems taller now. Of course. Stardom, like spinach, makes you grow. They always told me that.

Stars. Terrible how we isolate people for the idiosyncracy of excellence. For instance, I had been so busy then noticing her, wanting her to like me, I would not have remembered what we talked about. She disarms me completely today, reminding me of some stories I told her then.

We sit at lunch. I keep trying to remember to ask questions. And stop talking. Lily has the ideal quality for someone who, I think, is not crazy about interviews: she is a wonderful listener.

She is eating cream of cauliflower soup and talking about energy. (As Lily moves about the stage you can see she has muscles on her chest, a dancer's body.) "I don't have any routine, or anything. I've always been very strong, very athletic. I've always been a fighter. I'm not afraid of my body. Most women don't know how to use their bodies. There's something so pathetic about that—it makes me very angry." Pause. She does not use the word "pathetic" in a contemptuous sense, not in the least. "I used to set physical obstacles for myself. I'd dive for rings in the pool. I'd keep diving and diving, picking up more each time. I'd never swim just to swim. I used to play this game, shooting marbles into a basket. I did it all the time. Thank God, I finally lost interest."

I ask a sort of general question about humor. Lily orders fettucine and talks about Beginnings. "My brother and I were impossible. Our parents gave up trying to get us to go to bed. I used to go down the hall, one foot on either side, straddling the baseboards, you know, and listen to them in their bedroom. Living in a small house, you learned at lot of things early. Richard and I were always acting. He hated school. He once wrote a note to school saying the Tomlins were moving to Kentucky. He stayed out a whole year, no one knew.

"I felt I was a late starter. It was the early 'sixties; I was half-way going to college. I went full time, but was half interested. I knew I wanted to act. I started in a college show with all these drama majors, so sure of themselves. I wondered how anyone could be so certain. They'd come to watch me and say, 'You're real good, you have presence.' I couldn't understand that—it was such an abstraction. I could understand science, but not abstractions. I did a walk-on for a varsity show. I thought, 'This is so low—is that what material is supposed to be?' I don't think I used the word material." She pauses. "I feel it has to have perception, you know. If it has a point of view, it's doubly attractive." This, I think, is part of my answer to the question about humor. She's been mulling it over on another track.

"I saw what it was to invent, and then present, material. Then I went to this coffee house. I cleaned up afterwards. I did anything just to act. I was one of the few, including my brother, who showed up regularly. There was no money. Then, in '62 or '63, I suppose, I began to perceive what I could project. I always thought I was beautiful, but in Hollywood there was this casting director, not good looking at all, and she told me, 'Someday, Lily, they'll make parts for people who look like you and me.' And I thought I was real cute, you know."

She is. And when she does Miss Sweeney, a grade-school teacher the wistful child Lily has a crush on, she looks like Loretta Young. She throws her head back, with that musical laugh only women who know they're pretty seem to have, and you see the curly glamour bob, the monogrammed 'forties sweater.

About movies, directing: "How do I know whether I'd direct? Why do I have to do more than I do?" I have a feeling Lily is referring more to answering questions than to directing. Then: "Here's the problem: it's hard to think of a movie I would want to do without performing."

We move on to writers: "Writers are the most abused, most essential. I've seen Jane rework a piece a hundred times." Jane is Jane Wagner—friend, collaborator, co-director on *Appearing Nitely*, producer of Lily's specials, and author of the prize-winning *J.T.*: brilliant, funny, she was the first person in all the world to wear star-studded jeans.

"Jane will work all day, writing. And I'm wandering around cutting labels from Celestial tea boxes. I glue them on to Mason jars and they look real perky. . . . I'm amazed at writers. Cynthia Buchanan is tireless" (Cynthia is the author of *Maiden* and also contributed material to *Appearing Nitely*). "We work for texture and depth. I feel a character coming up and I improvise it onto tape. . . . It's also a matter of time. You couldn't write the 'fifties until '67. It takes about a decade to see something in retrospect. That's why the 'sixties works for us now. You don't want to take any cheap shots. There's Richard. . . ." Lily has been looking out the window.

"Who?" I ask, turning to see.

"My brother Richard. Walking across the street." She continues eating and gazing out the window. Then, "I can't intellectualize humor. I've been working on a wife-beating piece for Bobbi-Jeanine. Someone comes to sit by the bar and talk to her about it. It's such wrenched stuff. How women rationalize it. But it's hard to make it right. You can't demean her. You see, you laugh with someone if it's loving. I don't ever want people to laugh at Bobbi-Jeanine. I don't want her to be just camp. My humor used to be blacker. I want to go deeper now."

The limousine comes back to take Lily to another interview. "What worries me about inteviews is embarrassing someone. I don't mind about me."

I come backstage after seeing the show again. Lily's dressing room looks like a teenager's. Gifts of stuffed satin or gauze stars everywhere. A wall hanging of the Manhattan skyline with a rhinestoned star and "Lily" written in rhinestones. There's a tiny golden wheelchair made by a fan for Crystal, Lily's quadriplegic hang-glider. Fruit, white wine, sodas for visitors.

Diane Von Fürstenberg comes to see Lily. Standing there—dark, smaller than I thought, shy—different types of stars. Lily is the impresario. In her domain now, I see the executive producer she is, with her repertoire company. Her characters are totally integrated with her, and, yet, she can

set them over here, observe and adjust, much as Von Fürstenberg would go over a new line of dresses.

I notice the new Eve Babitz book, *Slow Days, Fast Company,* in her dressing room. "Whom do you like to read?" Lily hates that question. It is as though she has erased her entire face. "I try not to read. Leaves lines in the forehead." Pause. (We are on our way to Sardi's restaurant now.) "I read a lot of feminist books. *Our Blood.* I'm interested in things that support an androgynous culture, but who isn't." I can think of a few people, but I know what she means. "If I read someone who really can move me, then I get influenced. I get so riled up I get propagandistic in my work—that limits you as an artist. I'd like to do a book. My material is good in print. Literary. It's in good taste. There's nothing duddy about it." She points out the window of the car. "There's the greatest candy store over there on Eighth Avenue. I love to just go in there. I'm always amazed that there are so many human beings just walking around. You know, seeing takes a lot of energy."

We get the best table at Sardi's. But I see instantly it is going to be work for Lily. A great place to be, but not private. I think I probably chose it so that I could be seen at Sardi's with Lily Tomlin. I also like the food. Really. Walter Cronkite is at the next table. Lily stands to shake hands with him; he congratulates her on the show.

"I came to Sardi's for an opening once, and I wrote my name in the ladies' room with my eyebrow pencil. Then, after our opening, I went up there to see. But they had repainted; they may have even moved the bathroom. I couldn't find my name anywhere." But the poster of her show is right up front.

We talk about the show—how it went tonight. "I sense what the audience responds to. The proportion of delight." Tonight Lily did not do her encore with the top hat. "Sometimes the audience gives energy, sometimes they take it. When I squat down and jump a lot, it's to energize. Or punctuate. Sometimes I jump up and down to renew my energy in the middle of a performance. You find different sources of energy. If it doesn't come to you, you have to find it in yourself.

"They always love Ernestine and Mrs. Beasley. I love Mrs. Beasley, don't you? I had her cleaning up the stage once when the audience walked in. There she was, mopping up. And you should have seen Mrs. Beasley watching the Oscars. When I went to the Oscars I wore a tiara and sequins. But it was the greatest to watch as Mrs. Beasley. She has a total lack of enjoyment." Lily brushes crumbs off her overalls; they fall into her escargots.

Somehow, for an instant, I bring up the subject of rock; Lily snaps: "The whole rock scene is offensive to women."

"Why?"

A fetching smile. "Why, just listen to them songs." Subject closed.

Comedians? "Richard Pryor is funny. Madeline Kahn. I like Laraine Newman and Gilda on *NBC's Saturday Night.* A great comedian creates a body of work. That's a difference. I've been influenced by Ruth Draper, Nichols and May. There are people I have a feeling for. . . ." I mention someone. "A terrific person—don't say the name, please—just not my kind of material. You catch my drift.

"There are women of a certain generation who pretend their success had to do with a man and they hide the fact that they've been tough and self-sufficient. The 'Real Man's Woman,' with all that 'support your man' thing. It's like lightning struck them down at another time."

—

A couple comes up to the table. The wife asks for an autograph, explaining this is something she never does, but. . . . They are genuinely delighted to see Lily, and Lily seems pleased to give her autograph. The man says to Lily, "Your talent is excessive." Beaming. Lily beams right back.

When they leave, Lily tells me this story. "I opened for Mabel Mercer at the Downstairs once. I had to convince them things were just turning around for comedy then. 'I can play clubs, you'll see,' I said.

" 'Kid, you can't play clubs,' they told me. So I went to this other club with a singer, you know, singing 'If I Ruled the World.' He changed his cufflinks three times a night. These guys with knit ties and their dates would come and they just hated me. I would feel so bad every night. I'd go to the bartender, and he'd say, 'So you want to be in show biz, hey kid.' I went to this place across the street afterwards for some coffee, and I heard this couple talking about how awful I was. Then they saw me and said, 'We thought you were wonderful.' "

More people come by, everyone on the way out, smiling, compliments. "I'm scared. Maybe I'm not offensive enough, everyone likes me too much. It's a bad sign. You can't be a humorist or satirist if everyone likes you too much. But I don't see any point in harshness. Humor is, absolutely, taste."

There's the point of it now. But then, I think, it always has been. There are different levels of humor at any time; if there is something Lily does that is totally new ground for material it may be to present sexuality without the leer. Watching Lily is like getting a post-grad course in body language. She brings a tenderness with lines like "People weren't gay then, just shy."

What we see here is the humanity of the individual. What Lily gives us is an evening with people who represent survival. We are all obsessed now—a society of people obsessed with being ourselves and wanting, wanting to be someone, anyone else. All Lily's people are dreamers, caught up, tossed around by promises that will not come true: Ernestine dreams of power; Tess longs to be believed; Bobbi-Jeanine imagines the things she sings about will come true. Lily has caught the peculiar dynamic of wistful bravado that is America now.

She gives us a child's-eye view of the people we watch, when we're waiting, waiting at a bar, on the phone, on a street corner, in the line at the market, or simply waiting to grow up.

Maybe we don't laugh at gags so much now. Or politics. The trouble is not so much Them, but Us. Intellectual humorists used to operate on the theory that people were no damn good, that there was no way out. I think it's different now. We are ready for revival.

Listen, I can't tell you everything that Lily is really like. She is, partly, not unlike Sylvester Stallone's Rocky. The street kid survivor, cautious with words, antic, supportive. Because she is so strong, people probably have not treated her with the tenderness she shows. Clowning is the perishable romantic's ticket to survival. Who needs to go deeper.

At two in the morning, after these interviews, the fans, the photo session, not to mention the show, she wants to run over to this theater where she has heard they're running the commercial about Lily thumbing her way to Broadway.

"About humor," she says, as we're finishing up, "there has to be humanity and real character. There has to be total love and perfection, a center that makes something *be*. It has to show you something." Her eyes light up again, her hands cover her face like a child being delighted. Then hands down. "When it's over, you're better for it. You come away with something."

Yes. ▽

MONEY

(Continued from page 184)

law, and told him that she had written several stories on the subject.

"I got my card," she says, "but if *I* had trouble, the woman who wasn't as positive about the law would have lost the argument."

It can pay to know the new law, not only to get credit; for, if you are denied credit for the wrong reasons, you can file suit for any damage suffered *plus punitive damages of up to $10,000.* (For a detailed description of the law, or if you do wish to file a complaint, write the Federal Trade Commission, Equal Credit Opportunity, Washington, DC 20580, or the nearest FTC regional office.)

As with any law that liberalizes rules, however, the new credit law does open the door to abuses, causing creditors to predict that, because of the new law, there will be fewer sources of credit and it will be harder to get—for everybody. Despite their protestations, however, the probability is that credit will always be available in more than ample quantity for those whose credit ratings are sound. And for many women, that is the rub—for how do you establish a credit rating in the first place?

Here's what Francine Bellet Kushner, a lawyer with the National Consumer Finance Association, suggests:

First off, open a bank account—however small. If you are married, make it Mrs. Mary Jones—not Mrs. John Jones. Next, apply for retail credit at department and retail stores. Your bank account makes that possible.

The next step is to arrange a small loan from the bank—even if you don't need it.

"The finance charges could be viewed as the cost of establishing creditworthiness," notes Ms. Kushner.

When you have such a demonstrable credit history, banks are not going to open their vaults to you for that dream house in the Hamptons, but you are halfway home. For, without some sort of credit experience, getting, say, a mortgage, is all but impossible—despite what you may earn.

The Equal Credit Opportunity Act is not the only recent change in credit procedures worth noting, by the way. Ever buy some-

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BAREFOOT IN N.Y.

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seventeen, and Jimmy, twelve], friends, us. I even have my office in the apartment, so I don't have to go away to work." Work for Joel, of course, is seldom a stay-at-home occupation; but the high-propulsion, spark-eyed star of *Cabaret* and other stage and screen successes takes his family with him when he can.

"I think," Joel said, "if people are really connected, if their relationships are important to them, then it's not a big plus if they can get along without each other for long stretches. I think that sleeping in a double bed and being close, in the same place—there's a lot to it. My children are growing; they need me. I don't want to say at some point, 'If only I'd done less,' so I'm very choosy about what work I will go away for. Oddly enough, my work—and I love what I do—comes second."

Intense, voluble, with a warm firmness in his glance, Cleveland-born Joel has a Midwestern directness. "I don't think my work as an actor affects this house. No. I'm Daddy. I mean, there's no doubt about that. Everybody knows who I am; and if people who know my work are involved in a fantasy about roles that I play or who I might be as a person, that's just one of the ways that it is when you are somewhat in the public eye. I don't think it's all negative; as a matter of fact, I enjoy the friendliness of the public.

"Naturally, there is some attention that I would just as well not have. When I take Jimmy to a hockey game, it isn't really just he and I. But that's the worst; and that's not so bad. But I don't think there's any role confusion with the kids. And the cats and puppies, they just think I'm Daddy. Which is really what I am. My work is my work.

"We have a delightful young lady, Nellie Currie, who works for us," said Joel, who was dressed in a plaid shirt and "outdoor" cotton pants (he wears cutoff jeans when he stays at home—one reason for "itch-proof" upholstery), plus Indian moccasins for a "barefoot" tread. "She and her son Talbott, who is four, live with us. He's like a brother for Jimmy. In certain ways, I am a substitute father for him. And he's a delightful guy. And I have a secretary, Violet Arase, who comes in to help me.

"So there are the animals (three cats, one dog), Talbott and his friends, my kids and their friends, and the rock music, and the classical music, and the dog barking, and the telephones ringing (you can turn them off, but they blink at you), and the doorbells ringing, and an occasional television set going—which makes for a lot of life. Everything we chose for this apartment was thought of in terms of a menagerie and kids and barefoot adults." The choosing was so successful that the apartment creates a feeling of instant peace, a seashore calm.

The animals, rolling together on the floor or crowding onto Joel's lap in a wriggly tangle, are important to the Greys. Joel read aloud this passage from Sigmund Freud to Marie Bonaparte, to explain why one can love an animal with extraordinary intensity: "'. . . affection without ambivalence, the simplicity of a life free from the almost unbearable conflicts of civilization, the beauty of an existence complete in itself. And yet, despite all divergence in the organic development, that feeling of an intimate affinity, of an undisputed solidarity.' Isn't that wonderful? I just love that.

"That's what animals are about for us," he said. "People who are not interested, obviously, in animals, or children, or food —I find that those kinds of people are not in our lives. And we're not in theirs."

Joel's wife, Jo, seems to echo her husband in more than name—they are almost the same size and equally lithe and mobile, with voices surprisingly deep for their small frames. She was, as Jo Wilder, a singer and dancer; but for nineteen years she has been a loving collaborator in Joel's career, now devoting all her time to him and their children. She is a cheerful, gentle woman, who wore a floaty white cotton shift from the Greek Islands and moved with a dancer's ease in ballet slippers. She confessed that she, like many mothers, sometimes is overcome by the feeling that she exists only to serve others; but her commitment is so strong and her feeling so warm that happiness sparkled through as she talked about their times together.

In the new apartment, Jo, a New Yorker by birth, has revised her life toward greater simplicity and a more easy-going style. "I used to be more of a perfectionist," she said. "But now I realize that 'very good' is enough; otherwise, detail can take over your life. You need time to read rather than to polish candlesticks. I decided that I didn't want any more over-fragile china or crystal; I bought expendable glass plates at Bloomingdale's. Instead of using silky down-filled comforters, I covered our beds with herringbone cotton, from China Seas, that we can sit on."

Designer John Saladino was eminently successful in helping the Greys to create the atmosphere they wanted, turning a large, rather conventional apartment that overlooks the Central Park Reservoir into living space that is flexible and endlessly enjoyable. Everything is designed for comfort and multiple use; even the oversized chaise longue that attends the living-room's window view can be separated into two sleeping mats for the children or their friends. "I never stop marveling at the view, saying how lucky we are," said Joel. "I am never blasé about a sunset, or a sunrise, or the green trees, or the birds, or the ice freezing, or the first snowfall. Everybody, we, the children, we all share all the outside good that comes in."

The "outside good" includes compelling sunshine falling in quantity on surfaces all chosen for their hardiness and easy cleanability. The wood of the floors has a peculiarly soothing matte finish the color of sand; the upholstered furniture is covered in beige or grey cotton toile, sometimes with wide-channel quilting. Most of these covers can be removed for laundering. The dining table and many other horizontals are covered with Jo Grey's favorite white Formica, at once the most pristine and the most practical of finishes. Simple shapes and open arrangements make it easy for children and animals to rollick, and plain surfaces complement the art that everywhere reiterates the family love for self-expression.

Many of the artworks are by friends. Sometimes the friendship came first; in other cases, the Greys fell in love with the art, later learned to know the artists. The fabric work over the mantel, "The Lake" by Richard Tuttle, was bought to take with them on location—boneless and frameless, it could be folded into a shopping bag; but the subtle celery color didn't really find the right milieu until the piece was hung on the white wall of the new apartment.

The necessity for travel and sometime separations increases the pleasure the Greys take in family action. They have traveled to Spain and England together, rafted on an Idaho river. Above all, they like spending time—including their weekends—in their apartment.

"We always like the idea of picnicking in our own house," said Joel. "The kitchen table has always been the place where everything happened. And now the dining room is also the television room. The children don't have TV sets in their rooms; I'd rather that we know what they're watching, all watch together. Jimmy can do his homework at this dining table [circular white Formica top, base of bleached wood to match floor]. This is the place where music is played. Not long ago, the children invited some friends in for a supper of pasta; and we showed some movies. There were bodies sprawled everywhere."

Joel Grey prefers dinner parties of no more than six or eight; but, when the family returned to New York, Jo persuaded him to join her in several large brunches, in order to see their many friends "before three more years had gone by." And so their friends trooped in, bringing their children, and the generations mixed happily, watched over by the family photographs—an eighty-year grouping that's as compelling as the other art in the rooms.

Then, when all the guests were gone, when Jimmy went off to tennis camp and Jennifer apprenticed at a summer-stock theater, when Jo and Joel were alone in their private place, they vacationed there together. "It was just us here, and the quiet was incredible. And we cooked, and tasted wine [more about those two things on page 62], and went to movies, and walked around New York like newlyweds and tourists. And came home to this . . . a kind of quiet." A most remarkable place.

—LORRAINE DAVIS

Joel Grey: "I think that sleeping in a double bed and being close, in the same place—there's a lot to it"

OUT IN FRONT

(Continued from page 152)

gifted with the vision and imagination to translate the messages of past art into a contemporary language with relevance for future generations.

Today, a growing number of artists are turning their backs on the shock tactics of sensationalistic, attention-getting acts to begin the difficult, time-consuming task of assimilating the art of those who have preceded them. Their willingness to forgo the immediate gratification that bizarre behavior brings in the form of attention is a mark of their maturity as well as of their identity as the heirs of the avant-garde that traces its lineage back to the Abstract Expressionists who spent long decades finding unique personal styles based on years of apprenticeship with the old and modern masters.

At first glance, the painterly gestural art of Nancy Graves and the cool lucid geometry of Dorothea Rockburne might seem to come from different worlds, and surely these two young women artists of rapidly growing reputations have widely differing sensibilities and expressive ranges. Graves's restless, highly detailed images and activated impastoed surfaces seem the opposite end of the spectrum from Rockburne's static, contemplative paintings. Yet both use drawing in a new way and both have rejected the architectural scale and "non-relational" formats of 'sixties abstraction for paintings on a human scale in which conceptual relationships play a critical role.

There are other similarities between these two, who belong to an emerging group of young women artists suddenly feeling the confidence to stamp their own mark on the art of the 'seventies. (It well may be that women have never before contributed as much to art history as they do in America at this very moment.) Both Graves and Rockburne obviously believe that there is still room for innovation within the fully mature tradition of abstract painting.

To maintain that painting is not only worthwhile but a noble occupation—which is what both Rockburne and Graves, who have been making art consistently since they were teenagers, are staking not their careers but their lives on—is today a really avant-garde position! Perhaps these two had the tenacity to take such a position because they were solidly educated at America's two most distinguished art schools: Vassar graduate Graves attended the Yale School of Art and Architecture and Rockburne was a student at Black Mountain College (along with long-time friend Robert Rauschenberg), cradle of the American avant-garde. Coincidentally, the art curricula at both Yale and Black Mountain were based on the Bauhaus courses which Josef Albers, first head of the art department at Black Mountain and later at Yale, turned into a rigorous training program in design, color, and materials and techniques. And both Graves and Rockburne spent time in the museums of Europe, especially in Italy, studying the art of the Old Masters.

Today, Dorothea Rockburne and Nancy Graves are among the most respected younger painters of the New York School. Neither, however, was exactly an overnight success. Independent in the extreme, both started out with too much respect for Abstract Expressionism to imitate it—or for that matter to copy any kind of painting. "My vision was always in my mind," Rockburne said, "but I was only ready to paint it recently." For many years, she worked in privacy, refusing to show her work except to a few trusted friends, spending much of her time working as a waitress to support a daughter she brought up alone.

In 1971, Klaus Kertess, then director of the Bykert Gallery, persuaded Rockburne to show her large paper constructions with geometric shapes cut out or painted on them, which were related to each other in a series of permutations of the rectangle and attached directly to the wall. These paper works had strong conceptual elements; but, unlike the disembodied ideas of her more talkative male colleagues, they were embodied in elegant works of art with striking visual qualities. Using geometry as a point of departure, Rockburne went on to do large drawings cut out of big sheets of kraft paper based on the ancient ratio of the Golden Section, which painters since the Greeks have believed to express a mystical perfection.

Recently, inspired by the fresco technique of the Renaissance, Rockburne has been coating sheets of linen on one side with gesso and on the other with varnish, then folding them into shapes that support themselves without needing to be stretched. In these recent works, her color, too, is inspired by *quattrocento* painting, particularly the exquisite, muted palette of such Sienese masters as Duccio, whose work she admires enthusiastically.

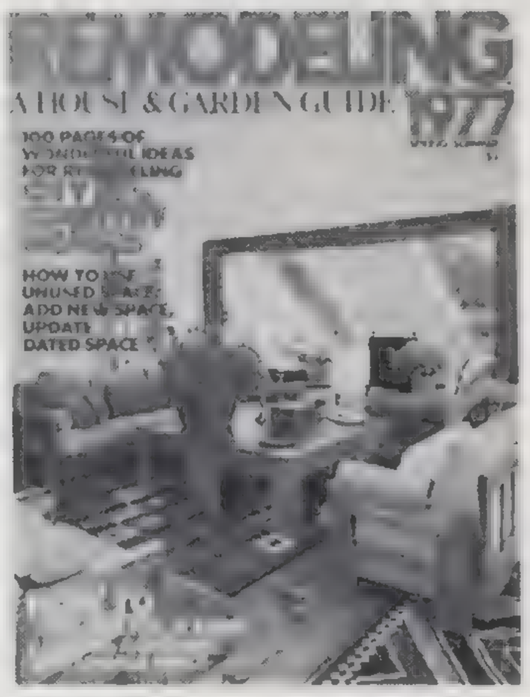
Nancy Graves also came to painting from a point outside of traditional media and techniques, using ethnology and anthropology as a point of departure. When her life-size camels were first exhibited, they offended a number of leading critics. Indeed, one of the critics threatened to remove a painting hanging in New York's Whitney Museum of American Art, if the Museum insisted on having Graves's hairy camels parading around the ground floor. The camels, meticulously sewn and stuffed, were not seen as art until Graves began constructing sculptures of camel bones (which she also made from scratch). Soon it became clear that Graves was in search of an iconography in touch with nature and primitive forces and that her revolt was not against tradition but against the idea of an empty, decorative art that had no content. Returning to painting in 1971, Graves sought her iconography in the new images derived from under-sea and outer-space photography. Recently, her images have become less literal, the painting freer, and the color more subtle and varied.

No longer young rebels, both Nancy Graves and Dorothea Rockburne now paint—shades of the Old Masters—in oil on canvas! Their work, however, is different from the color-field abstraction of the 'sixties because both insist on the primacy of content, the necessity that form communicate an intellectual or symbolic meaning. In this emphasis on content, these painters are closer to the Abstract Expressionists than to more recent abstraction that stressed intense color and immediacy of impact. For both Graves's and Rockburne's paintings make one pause to think. There is more to the work than just color and design that appeal to the eye; there are intellectual and conceptual references that make the mind work, too.

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HOW YOU THINK

(Continued from page 133)

lasting or long-lasting, with a particular person seems to be of great value in the actualization of what one wishes to do and how secure one feels.

Sanders: People may have serial relationships, different ones for different times in their lives. It's unusual to find someone that you can grow with. It can happen. But people change from the time they get married. At 40, they're different people. That seems to be a time when a lot of marriages break up.

Phillips: I'm single. I'm 33. During the last five or six years I've noticed that friendship has changed a lot in my life. This change is somewhat taking the place of sexual relationships. Friendships seem to be filling the need for closeness, for sharing. One of the places where the future is rearing its tentative little head is in how we have begun to be friends with one another.

Not only myself but my friends—some married, some not, some male, some female—seem to be taking that need for intimacy in life from more people and in more different styles of relating to one another than was the case even five years ago. That's perhaps where we're going to build our intimacy. Little of it is sexually connected, which has always been the defining characteristic of human intimacy.

Hite: A lot of women in *The Hite Report* expressed that opinion. We don't even need to define sex the way we did before. You can define "sex" as sitting close to a friend watching TV without it meaning that you want to have intercourse with the person, if it is a man, or without it meaning that now you have to attach a label like "lesbian" to yourself if it's a woman. How we touch other people can become more personalized and individual. We don't have to think of sex basically as something oriented around intercourse.

We can *un*-define sex back from the reproductive model which we have now into the broad spectrum of possible human relations.

Sanders: One reason marriages fall apart is that people are too dependent on each other. If lives can go parallel and each one has it worked out for himself or for herself, then marriage is fine.

King: Talking about permanency of human relationships and loneliness, we must remember the median age now for widowhood is 56, four years short of any eligibility for Social Security. Before we get to the future we have the present, which includes millions of women who are being widowed, who have never been a part of the labor force and have no marketable job skills, who are ineligible for Social Security, who have life insurance that has been eaten away by inflation.

This is a horrifying statistic. Forty-seven percent of elderly women over 65 live on $2000 or less a year. After the age of 85 there are two women for every man. In a newspaper story about sex in nursing homes the issue was nursing-home regulations that prevent the kind of warmth and intimacy and human contact you're talking about—just holding hands, just being together. Too often when we talk about women we think in terms of childbearing women and women in the productive early years of complicated economic roles. But we're all aging and we have to start talking about it. It's a taboo subject in some ways. We have to put it on the agenda of women, so that it becomes something routine.

What do women think about women?

Phillips: Elizabeth Janeway was talking about the interior journey, the things that we are having to reinterpret for ourselves. That's important. We have always accepted other people's, namely men's, view of ourselves—what was worthy in us, what was unworthy in us, what was good, bad.

The tendency was to accept a value judgment on what we are that doesn't really belong to our own true knowing of ourselves. Now we are stopping and saying, "No, we will not take this view of ourselves from you as our own true vision. We can perceive, whether you can or not, what we really are and what is positive about that."

If there's anything that's really changed in recent years it's this great urge, like a scream coming out of the back of our souls, to have our own view.

Sanders: I had somebody say to me at a dinner party, just the other night, that she would not go to a woman doctor.

Dwyer: She would have trouble getting to see the ones in Boston, because the female gynecologists in Boston are busier than the male. And nurse practitioners have brought a great deal of warmth as well as common sense back into obstetrics.

Emerson: I think it depends on the generation. We changed from a male gynecologist to a female gynecologist at Wheaton and we have twice as many students going to the gynecologist. I don't know if that's good or bad but it certainly means that younger women are less inhibited to deal with a female. The big change in how women feel about women has to do with getting women out of positions of isolation. Householding, prior to or just following World War II, had women in very isolated units, communications were difficult. The combination of media, television, working and mobility—in transportation and other kinds of ways—has led women to relate to women in ways that they didn't ten or 15 years past. Women are developing an important supportive network for one another.

King: It's a complicated question. A woman who reaches the pinnacle of success in American terms, that is money—all of it—may become an object for a certain kind of scorn or derision. At the same time that there is hope and network-building and a more positive kind of collegial feeling, there is also fear and contempt directed towards those women who have succeeded in overcoming external barriers that other women still feel powerless with.

As happy as I am that we have a woman as deputy White House counsel and women throughout government agencies, it's not all peaches and cream. There's still a lot of ambivalence toward women who do succeed.

Janeway: If you've bought the Feminine Mystique, you've bought dependence on a man. A lot of people still preserve it. And if you see other women who are not regarding men as their betters, it's scary because what have you been doing with yourself? Suppose the whole thing begins to go to pieces and you don't have this man that you can depend on? This is what I meant by being afraid. If you're scared, you're hostile to the people who scare you.

Storch: We have to realize why people feel insecure. If you have devoted your whole life to raising your children and then one of your children, a female, goes off and becomes a physician and decides not to marry, she is repudiating what you gave your whole life for.

Hite: I'd like to add that more women than ever are interested in having physical relations with other women. That is now quite different in how women see each other. You could say that women's traditional so-called hostility towards other women was just the opposite side of attraction for other women.

Phillips: You could also say that as your opinion of a class rises, the likelihood of your being attracted to a member of that class would also rise.

Are there cultural or regional differences in what women want?

Norton: The women's movement seeps very deep when you have the kinds of vehicles we have to get it around, to get it abroad in the country. I am amazed to see the extent to which these ideas are picked up in the most remote places.

The question is whether these notions are being picked up culturally. Are they being picked up by girls who are being raised to be secretaries, regardless of what their interests might be? Are they being picked up by Hispanic women, some of whom come from a much more *machismo* culture than others of us? Are they being picked up by women whose cultures have been oriented toward family life? There's evidence they're being picked up by all of these, at a slower rate than by others.

King: The issues are different in various areas. In Appalachia the key women's issues may be wife-beating and driver education, and in Northern New Mexico the key women's issue may be being able to have your baby close at home. Those distinctions are real and reflect the lives of women.

Phillips: I think the difference is less urban versus rural than it is urban/rural versus suburban. One of the most egalitarian and nonsexist institutions in the United States of America is the 4-H Club. They don't care if you are a ten-year-old boy or a ten-year-old girl; you brought the best cow to the fair. Traditionally, in really rural, live-off-the-earth farm life, these vast gulfs between men and women and their roles just do not exist.

King: In the suburbs, having a wife who doesn't have to work was of status significance for the man. In rural areas and impacted city areas, that's never been true. Women have had to work. They've been partners in adequate family income.

Hite: Upper-class women know they have their own money (usually); lower-class women know they have to work (usually). But middle-class women—I hate to generalize like this—can see their husbands as their security.

What about health? How do women feel about their bodies?

Storch: We're having trouble getting appropriate monies to study women's diseases, which are cancer of the cervix, cancer of the breast, and so on. Or to have attention paid, because the people in Congress are

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male and they are older. If you want to talk strict health, our total maternal mortality has fallen in my lifetime from 620 per 100,000 to less than 20 per 100,000 which is truly amazing. In New England, it is lower for nonwhites than it is for whites . . . which shows that it is availability of health services and not socio-economic status or health per se that determines whether people live or die. That's important for women as consumers.

If we could convince people in general and women in particular that they can get what they want as consumers—if they can band together and go and ask for it at their hospitals, rural or suburban or city, that would help.

Dwyer: While we're on the subject of health, I think women should not be trapped into calling for the repeal of the Delaney Amendment because of the flap over saccharin. The saccharin dilemma can be resolved by making it a drug, leaving the Delaney Amendment intact. In my mind the questions raised by the Canadian experiment are sufficient so that saccharin should no longer be considered a food additive. Things that we have good reason to suspect have adverse effects should *not* be allowed in foods.

Let's turn to cooking. Society can't put the whole burden of food preparation on the female any more. Fortunately, a lot of men seem to be rising to this willy-nilly. There seems to be a rise in interest in eating among men, too, for health as well as for other reasons. Women can be enemies of themselves and of each other by perpetuating storybook images of eating styles.

Due to a vision we have in our brain of perfect family eating which almost never occurs this side of paradise, we berate ourselves. We've got fantasies in many fields, not just sexuality. What is the standard of pleasant food? It doesn't have to be served in crystal goblets with all this fancy stuff, to be nutritious. If we want to stay sane we do the best we can.

Phillips: Casting around for ways to show that women are interested in physical fitness I called the President's Council on Physical Fitness. For the 1975/6 school year 234,277 girls won the President's Council on Physical Fitness Badge compared to 172,171 boys. Girls have always had a slightly higher level of participation. But this last year—boom—a big gap! A sudden surge. It's fair to generalize from it a much larger participant norm for girls.

Everywhere somebody puts up a little money, a little attention, a little cloth badge, and says to girls, to women, "You can participate, you can use your body for something other than a medium of adornment," they're coming out to play sports.

The sense of owning their bodies has changed women's attitudes toward obstetrics and gynecology and so many other areas of life. In sport, it's blatantly clear to me. They're just out there doing it. And the pride, that is the best part—the sense that if you're 6'4" you don't have to hunch. Stand up tall and play basketball!

Norton: That has tremendous implications. It has everything to do with the emergence of role models. There's a girl who plays basketball in New York who made national television recently because she is such a star, and she is going to have more effect on the physicality of young girls than anything we can go around preaching. Her making those baskets by herself, by her lonely self, is going to do just that for girls.

The molding of the entire person is incomplete without the physical competitiveness and indeed the physical élan of participating in sports. The girls who grew up when I grew up often believed that gym was a waste of time, that the important thing was what was in your head. With boys who were ultimately at least equally interested in achievement, the fact of the better developed physical side of their lives has helped them in the way they approach their lives.

Phillips: One more figure: $319,565. That's how much money Chris Evert earned playing tennis last year. And you ask why there are so many little kids with two-handed backhands playing tennis today?

Can women get to the top? Have they qualities that men don't?

Sanders: We have to consider the role of politics. What's going to happen to all these women who now have expectations in a society that is not willing to accommodate them? What have you created but a terribly frustrated group of women? If there is no place to go, would they be better off if they never had the aspiration?

Emerson: The "oversupply" of people training—in relation to the training that is required by jobs—is going to force more job sharing. We are more concerned, too, about the superwoman, the work-aholic, the pressure of lifestyle pattern that high-powered jobs puts on people. The people in those jobs would welcome diminution in these pressures if it were socially acceptable. One reason why people work at 60- and 70-hour-a-week jobs is that you can't get really rewarding jobs unless you're willing to put in that kind of time. If you could arrange the job system so that it wasn't necessary, you could have jobs that were 30- and 40-hour-a-week jobs, or even 25- and 30-hour-a-week jobs that were good. To do that we have to stop giving high praise to the kinds of work patterns which are really destructive and debilitating to other values that we care about.

Storch: I'm not sure that women have gotten anywhere to any great degree by accepting the existing structure and working through it.

Janeway: The traditional structure is one in which you assume that decisions have to be made quickly by a decision maker. In fact, some decisions do, but not an awful lot. Sometimes decisions are made *too* quickly. You get a lot further in many situations if you talk things over until some sort of a consensus emerges. That does accord more with the way women behave now, but it's not particularly or necessarily a female approach to things. There are some tribal societies in West Africa where the elders talk things over without anybody making a decision. This is an old Quaker way of doing things as well.

Emerson: I have a job that was always held by a man before. There are two things that people say are different from my predecessor about my being in the position of leadership: informality and openness. And those are two characterizations of style that I find tremendously useful. I don't know whether it's fair to generalize that that's somehow or other a feminine style.

King: I think it's fundamentally an out-of-power style. We ought to be glad when women's experience is fundamentally more correct for the situation and more appropriate for the human species than the male norm. Openness is not your standard corporate managerial staff. Women, not having had power, don't know all of the hierarchical levels. When they come into a position of managerial power, they bring their openness with them. It's a characteristic of under-classes that they're more willing to disclose themselves. It turns out to be better for the human race that women have this style. But I think we should not deceive ourselves as to what its origin is, and we ought to be somewhat self-conscious about it for a while.

Norton: I agree with Mary King. I think the informal style comes from being out of power. The point is that the formal style is men's style and nobody is going to complain about their style because they have the power to have whatever style they want.

Janeway: I don't see why we should worry about the fact that what we know comes from being part of the governed. That's the great mass of people.

How can women change their—and everyone's—lives?

Norton: I don't believe sex-initiated reform is going to take place. If women lawyers, few as they are, raise a notion of a 35-hour week, you'll get instant polarization. Men will say, you don't want to work; you have to go home and take care of the children. . . . The fact is that anybody who has to work 80 hours a week is working an inhuman lifestyle. I think I'd get a lot of allies among male associates in law firms if I wanted to reform the work place in this and other ways. I think they would not reform the work place if I adopt as my mode of reform a sexually oriented reform, when in fact what I'm talking about is something that represses human beings. I caution against assuming that because somebody is a male he is on the other side.

The only way to get change is for men and women to say, just a moment, this is an inhuman way and we—men *and* women—demand it to be stopped.

Storch: We are moving towards about 33 percent enrollment of women in medical schools. What impact this will have, I don't know. I have a sneaking suspicion that what's going to happen is that the profession, because more and more women can do it, will lose prestige, and that we will find ourselves in a phenomenon not only like the Soviet Union but like the United States when high-school teachers became mostly women.

This question concerns me: with all of the increased enrollment, with all of the increased activism of women, where are the coaches, where are the female academicians, where are the congress people, where are the presidents of banks or the presidents of industry in general?

It may be a 100-year problem until those of us who have filtered up to middle-management will be able to get free access to higher management in all areas.

Hite: I agree that women are not going to get the same prestige that men are going to get for doing the same thing. It's not so simple as to say, "Oh, if we think we're great, everybody else will think we're great." I can't go out and just get the job

(Continued on page 193)

HOW YOU THINK

(Continued from page 192)

I want tomorrow because I think I'm great. Women can only gain by organizing.

Janeway: The groups are beginning to form. People are finding each other. Women are finding more friendship, more kinship, or discovering that that old isolation is ending.

Sanders: The organizing that I've seen effectively take place in broadcasting has done a great deal, not only for the group and aims of the group but for the individuals in the group. I have seen some retiring, insecure women become a part of these groups and assume leadership and really change. You're not only working for the group, you also benefit.

Phillips: There are some things about us, ourselves as women, that are very very valuable. If, in the process of entering the world that has always been so dominated by men, we can hold to those things, then we're in business. ▽

OUT IN FRONT

(Continued from page 189)

Casting the viewers in the role of cryptographers, Graves challenges us to interpret her unfamiliar signs and symbols that seem to refer simultaneously to the archaic scratching and traces on the walls of caves and to the mechanical graphic movements of space-technology instruments. Emphasizing the folds by means of which the painting "draws" its own lines, Rockburne stimulates the viewer into mentally recreating the process through which the painting has come into being. The demand that the viewer become actively involved in the creative process—the designation of art as a puzzle, an experience that engages our minds as well as our eyes—can now be identified as the goal of ambitious painting in the 'seventies.

If we had to invent a name for this kind of art, perhaps we might call it "conceptual abstraction." Whatever one calls this new art, one must acknowledge the courage of artists who are engaged not in an escape from history but in a confrontation with the past. One admires artists like Rockburne and Graves, who have enough conviction to go through the long and painful process of trying to make original art that will stand up to criticism and judgment in the future as well as to attract attention in the present. Conceptual art sought to escape both history and criticism; the new avant-garde assimilates conceptual content into visual art objects that take their place in history because they are strong and original enough to withstand criticism.

Given that women have been denied their place in history and subjected to devastating criticism for striking out on their own, we should not be surprised that many of the pioneers of new art now are women who understand that the real risk is not in turning your body into a living target but in accepting the possibility of failure and the continuing responsibility for what you create. To make art that dares to stand the test of time and the judgment of history, to dedicate one's life to a precarious pursuit in a precarious time: that is real risk-taking, which is what the avant-garde was always about. ▽



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HOW YOU LOOK

(Continued from page 118)

a designer—made up by other people. Today, the women or men with *style* need no one to tell them what to wear or how to wear it. Most stylish people are the people who create themselves—again, that's finding your image. It also comes from more self-knowledge. There are people today who understand that with a certain kind of body they can wear certain kinds of clothes, at a certain length or width or shape; hair at a certain length because their hair is either fine or curly, straight, or coarse. That has become the difference . . . it separates the boys from the men—the girls from the women.

Dorso: People don't ask for the same thing that someone else has anymore. They ask for something different, and that's one of the reasons why a small store is successful —because we try to buy things that no other store has.

Mello: Does the European woman do that?

Manzoni: She loves to do her own thing. She doesn't want to be a carbon copy of anybody else, which was the way I found New York when I first came here 15 years ago—those were the days of Jackie Kennedy, and the models in the department stores were molded to look like her. It was fashionable to look like somebody famous, because it was a way to be noticed. In Europe, you always felt it was much better to be yourself at your best rather than a copy because a man will always prefer the original. There is much more emphasis on individuality in Europe.

Mazzanti: On personality—me, the person.

Manzoni: Look at plastic surgery, which does a tremendous business in this country —part of the youth culture. Unfortunately, we all make everyone over 30 feel old.

Mello: Is plastic surgery not popular in Europe?

Manzoni: No—there is much fear, not only of bad results, but also of losing your personality, which is in those lines.

Mello: Don't you think that will change though as the post-war babies move into their 30's and 40's in the next five years—that we're going to see aging become kind of a fashion.

Mazzanti: The biggest thing is . . . if you're happy at 30, you're likely to be happy at 40 and 50 and 60 and 70. Women are taking much more of a basic look at happiness and what makes them happy, and those who are happy don't worry about age at all. The lady who goes to the plastic surgeon—either she's interested in a younger man, or she wants to compete with younger people, but she's not happy.

Should a woman dress differently as she gets older?

Klein: The clothes that I design will work for a woman of any age—but not of any size. The woman who wears my clothes really cares about her body, and I have a great respect for that. Women of 55 who say "There are no clothes for me" are really talking size . . . not age.

Kenneth: They're talking about the fact that they let themselves get fat and they can't fit into anything.

Klein: What happens is that women as they get older today tend to care more about themselves, and if they are really fit, they're going to be able to wear clothes at 70 without any problem. If you're fat, and you're a size 18, at any age, you're going to have difficulty wearing clothes, and really what that reflects is an unhappiness within oneself.

Beene: I think too much has been made of "thin" in this country. It's become sort of a stigma. No matter what size they are, they're human beings, and they want clothes. If I see a woman who wants a size 18 or 44 dress, I'm happy to make it for her . . . she wants to look attractive.

Klein: Can you do that with the Beene Bag collection?

Beene: If they want—I charge them extra for that; I have to because it goes into a special cutting.

Klein: Incredible.

Beene: But that's what I'm supposed to do —give people what they want or need.

Klein: I think there are limitations. I think it's incredible that you can do that with your business. I couldn't, and I just don't feel the same way. I'm interested not in age but in the way women look. I find there are women of all ages who are interested in fashion, and it's not even economic because there are women who can't spend a lot of money who care, and then there are those who don't care about fashion or clothes or style regardless of their age or of how much money they have.

Mello: But is it true, Calvin, that when a woman is in her 40's her body changes, her metabolism changes, and she tends to add a few pounds? So fitness becomes very important. The exercise, the working out at gyms—which used to be just for athletes —is going to be a big thing in this country. It is now, but we haven't even begun to see it, because that post-war baby boom is still in its late 20's, early 30's, and in ten years the scope will be tremendous.

Mazzanti: There is a *small* diminishment in metabolism with the aging process, but it doesn't start that early, and you can't rely on that. A woman may just be doing a lot less, or she goes to bed earlier.

Dorso: Having been there, I agree. I am an aging woman. Now I'd like to talk objectively . . . forget that I'm anything but a person who's 65, who had a marvelous figure for years and years. Until ten years ago, I wore from an eight to a ten. The change started when I didn't want my arms to show because I *had* had great arms. No matter how much exercise I did with my arms and do with my arms, they're not the way they were. I have vanity; I will always wear long sleeves. I'm not heavy, but I'm heavier, and I don't like it. I exercise, but my metabolism has changed a little (I've been told this by my doctor). If I exercised more and ate less, I'd get back to being a smaller size, I think. . . .

Mazzanti: Once you begin to feel old, once you begin to feel negative—it's that whole thing. It's a matter of feeling. I don't find many people feeling old. It's just as much fun, just as many challenges. There are just as many things to do. Many miles to go.

Have women become more interested in the condition of their skin, their hair?

Kenneth: Well, I think they certainly are aware that they can—well, when you say improve, that's a misleading word—if you've got baby-fine hair, you've got thin, baby-fine hair, and there's not a bottle of any magic that you can put on to change it. But you can have a chin-length, blunt haircut that you wash and keep clean and put conditioner on it, and keep your hair in the best possible condition, and you have a good-looking head of hair. What's the next step? An awful lot of people look in the mirror and say "I want a wave" or "I want something else," and down the garden path to the permanent or the color that somebody says will give it body. People who have style are those who accept the baby-fine hair, get it very well cut, and then forget about it and go on to something else.

Mazzanti: You know, among my guests, ten years ago, everyone was that sort of "Hollywood Blond"—it was hard to distinguish among them. I would meet the ladies on Sunday and not see them again for three days. By this time, we had brushed their hair and tied it back with ribbons, and I could recognize their individuality . . . their individual personalities.

Beene: It's the simplicity of clothes, too—the embellishments are being stripped, and you are seeing the individual more in whatever she's doing. The same is true of a good haircut—there's a certain clarity to it, which I believe in totally. What is happening is that we're seeing faces more than we've ever seen them before.

Mello: It's interesting, in the cosmetics business, how treatment products have been growing over and above cosmetics.

Kenneth: The trend has been that, as less makeup came in, a lot of people who'd been covering up with makeup discovered they didn't have very good skin. That started people to become interested in treatment. As good haircuts came in, people discovered that it was possible to return their own hair to something better—they stopped dyeing, stopped bleaching, stopped permanent-waving.

In the same way, as fashion has gotten reduced to something extremely simple, it still, no matter what, requires a very good body—a very good body looks better in fashion than a not very good body. So you go out and you take an exercise course and you watch what you eat. I don't think that that's vanity; it's good looks . . . or maybe good looks require a little vanity.

Manzoni: We've become more aware of nutrition because we know that has something to do with our skin. When the natural look came into fashion—the see-through, the transparent—people realized that they had to have better skin to do it. They had to improve their complexions before they could give up that very covering makeup.

Klein: It's awareness—people are exploring their minds and just beginning to understand their bodies, and as a result their views have changed.

Kenneth: I think people are finally coming to have more respect for themselves as people. Exposure, awareness, education—a woman goes to work, she suddenly feels more valuable, more important, more part of something. And that automatically introduces to her a greater respect for herself, which then produces an interest in having a better body, or a better haircut, or a terrific skirt, or whatever it may be.

Mazzanti: You used the term vanity, and that's really self-concept—as you perceive yourself. Your own image. Perhaps for the first time, the woman is beginning to have time to get a picture of herself in her mind and to know that she has chances, she has opportunities, she has options, and she can develop. But first she has to have that concept. That is what the lady takes into the

store—her concept of herself and her life. Then she looks for the dress, for the hair.
Manzoni: Then she goes to the stores for the experts, because then she gets told.
Mazzanti: You're talking about one kind of woman. I find that with more and more women who come to The Golden Door today, their concept of themselves is much firmer.
Klein: I went for one of your spring cleanings a year ago. It was an awakening. I became aware of my body, working out, exercising, going to a gym, swimming—everything relating to health. I feel better about myself now, and I feel I look better: I really don't have time, but I make the time because I feel it's so important.
Dorso: In the little city of Beverly Hills, I guess there are a hundred places to go for self-improvement. And they all do well.
Klein: This is only the beginning of people understanding that to look better you must feel better.
Mazzanti: Part of the health kick today is that we know we will live longer—and we want to live longer well. Appearance is going to be less important than personality. Just as the European woman, as she gets older, doesn't want to do plastic surgery because she's afraid she won't be herself, the American woman more and more will be anxious to be herself.
Dorso: Are you talking about a couple growing old together or a woman growing old and looking for a man? Those are two different things. My husband and I are growing old together, and staying as attractive as we can, but I don't think either of us want to have face lifts, but maybe eventually I will.
Manzoni: Will he love you more?
Dorso: I don't know; he's always said don't do it.
Mello: I think plastic surgery is wonderful—if a woman has drooping saggy eyelids, why should she look older before her time?
Manzoni: Eye surgery is one thing.
Kenneth: I've been listening and one extraordinary change I notice is that nobody here has said that if a woman wants to be *beautiful*, or if a woman wants to be *pretty*. Everybody has used the word "attractive," and I think that's the most extraordinary change in attitude.
Mello: What about the word "glamour."
Sanchez: Glamour is a game.
Klein: Women aren't glamorous in the sense of Hollywood glamour. There is no more make-believe. We are in an age of reality.
Mello: I don't know. At Bergdorf's, we're selling silk lingerie in tremendous quantities to young women . . . girls who grew up in the '60's in the jeans era, and who have never known the luxury and glamour of earlier decades.
Mazzanti: It's very young women. It's sexy.
Sanchez: It's another form of game. I think one should allow people to play games—why not? It's part of their attractiveness—one day you wear your tweed suit to work and are very efficient, the next day you're a kind of sex goddess; it doesn't really matter. Glamour is a choice you make for a few hours in the day.
Klein: Attractive is the modern word for glamour.

What has sex to do with the way women look?

Manzoni: It just so happens that all of the great-looking older ladies I see with grey hair, who don't have a face lift, have a younger man. Which is why they don't need a face lift. The worst are the ones who say they wish they had it to do over again, referring to a face lift, because the first time it was not probably successful, so they do it again, or ten years later, to cover up the old scars, and of course you could see, in that bright sun, those zippers on the side. It's so unfair. But in this country, when you say to grow old gracefully, you're usually implying to give up sex, which is pathetic.
Dorso: Of course it is. One of the sexiest people in the world is Simone Signoret. All men adore her.
Manzoni: With her bags—the only one who can hold a cigarette that way, with bags and puffy eyes. And she never will have a face lift, that I can tell you, and she has those very heavy lids, which is part of her charm, because it means that she's in bed a lot. At almost 60, she's no less sexy than she was 25 years ago.
Klein: You're talking about very rare people.
Dorso: There are many more—I know a few.
Klein: There *will* be more. But there are still a lot of women who think a face lift is going to help, and it's going to make them feel better about themselves.
Dorso: There would be more women if they believed that it is possible to be sexy at 60 or 65.
Sanchez: What's wrong with a face lift? If it doesn't become in your mind more important than that—it's like washing the walls: your walls are dirty—you're wrinkled—let's put it up so things look prettier.
Manzoni: No, you can wash the walls over and over; you cannot repeat surgery often. I worked with surgeons for many, many years and there are more impressive bad cases than unforgettable good ones.
Sanchez: Or the wrong surgeon.
Manzoni: I adore surgery but I feel that most of the time it's Russian roulette.
Dorso: Everything we've talked about relates to . . . appeal. I'm talking about the liberation of women, not liberated women, but the liberation of all of you who are over 50 or 60 who are ashamed of discussing sex over 40. I'm lucky that I was born when I was and I can enjoy this part of my life, but I know my mother at 50 was shut off.
Mazzanti: Sex is great, but it's one or two hours out of 24 hours, and there are so many more important things.
Klein: But it's a very important part of one's whole life—if it's for one hour out of 24, that one hour affects the other 23.
Manzoni: There is love and then there is sex, and love and sex are not the same thing.
Sanchez: But get quite related in any case.
Beene: We haven't spoken of mentality, which initially controls the body and everything else. The other things are all secondary to it. Knowledge and education and what you do with it is what's bringing a lot of these things about. People being conscious of the idea of trying to contribute, for example. One reason a lot of women are working today is because they want to feel a sense of contribution—their minds are working. The mental attitude of women today is that they want to contribute to our society much more than they ever have before. And through contribution other things

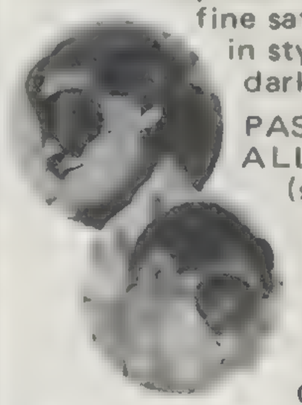
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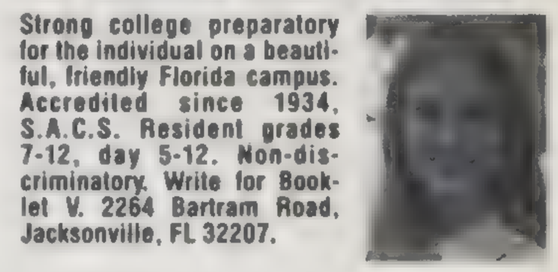
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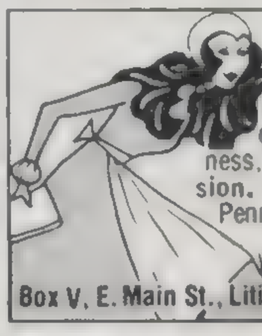
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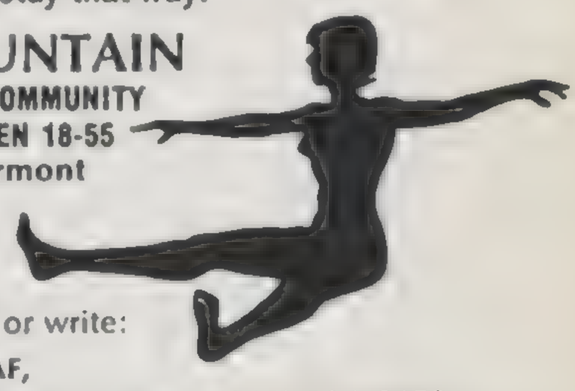
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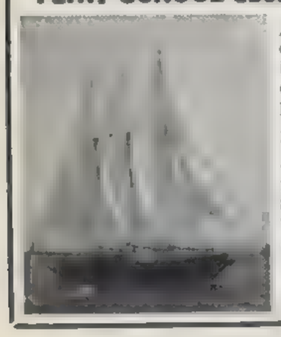
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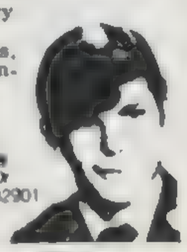
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6-77

HOW YOU LOOK

(Continued from page 195)

happen. If you think too much about beauty and health, you just become self-indulgent. If you have a bright mind or you're in a great frame of mind, it reflects.

President Carter turns up on TV in a sweater and shirt —and some people are offended. What's that about?

Kenneth: It's an enormous country; here in New York—and perhaps in California and certain big cities—we see the changes first. On a national basis, things don't change quite as quickly or as often. Tonight is an example. I knew that Calvin was going to be here. I knew that certain other people were going to be here, and I had asked them to save me time after my last appointment so I could run home and put a turtleneck on and a pair of slacks and come down here looking the way I think people generally think it's attractive to look today. Young to look. Now, I ain't going to be any younger, but I had that in my head. And I didn't have time, and I suddenly said to myself, "This is the way I look, to hell with it." That's very good for me to feel that way, but a lot of people have not reached that point yet.

When you're talking about a person who deals in any sense in a public way, you're talking about someone who has to reach people, who has a varied audience all the time. When you come down to it, we all have varied audiences—any girl working in an office has a varied audience. So that when we talk about making an image, we all are doing it. And why are we doing it? Because we want people to be with us, to believe what we say—we want to be attractive to them.

It's gotten very complicated, too. There's so much information now—there's where the real confusion lies. People are told that they ought to wear pants and a beautiful belt, or cheap pants and an expensive shirt. There's just so much and it comes at them constantly. It's in the newspaper, it's on television, it's in magazines, and they don't know how to bring it down to themselves.

Mello: That's the whole thing—there are no guidelines. It depends upon the woman and her lifestyle and how she feels. She's setting the fashion. She's her own style. It's what's available to her.

Klein: The reality is that they do need guidance. With all the information, with all the relaxed atmosphere, the casualness about everything, women still need guidance.

Dorso: A young person will come into the store to work who knows nothing about clothes, and in six months she's totally changed—starting with a T-shirt, gradually adding a skirt, a scarf, a longer skirt—totally changing because she's exposed to everyone else in the store. That's what happens automatically.

Mello: It's seeing what's available and what looks right.

Mazzanti: Well, I was wearing a suit and I went back and changed because I thought, well, we're going to be sitting for a couple of hours, we'll probably be on a couch, and we squirm around a lot, and it's a lot more comfortable in pants. For that reason, I went home and put on slacks because you can sit with your legs any way, or sit on them, or something, and it gives you more freedom. What you're comfortable in really makes a big difference.

What about women who work in a man's world—a woman lawyer, for instance?

Kenneth: If you happen to be a woman who is a lawyer, you look like a woman lawyer—whatever that is. And I don't think men have demanded that from women. I think women put these demands on themselves, because the public expects a lawyer to look like a lawyer, whether that lawyer is male or female.

Klein: Those people tend to reflect—they're very much like the clothes that they wear and are very conservative people. I wouldn't dare have a lawyer or accountant that wasn't, because I'm the outrageous one and I want him to be the balance, and that kind of person comes in a suit and shirt and tie, and I would be very surprised and shocked if he appeared in a turtleneck. If a woman is assuming the same role, I think the same is expected of her in terms of the dress.

Mello: I think that the Vogue reader is a relatively sophisticated woman, and I think it's inappropriate to tell her "now this is what you wear if you're a female lawyer." Because most probably the Vogue reader has a sense about herself—she wants to know what's available to her, what her options are, but doesn't want to be told, "Now you wear a suit because you're a lawyer."

How do you feel about seasonless dressing?

Mazzanti: That has to do with weather . . . that's just being sensible.

Mello: But a lot of women don't know they can wear certain fabrics all year 'round, no matter how much is written about it. A very good example is Calvin's wrinkled wrinkleable linen. When the linen collection arrived in the store, the saleswomen said, "My God, it wrinkles, that's terrible, how are we ever going to sell it." A week later, *The New York Times* did an editorial on it announcing, "It's wonderful and it wrinkles." The next day, people came into the store and wanted to have it—because they were informed. They understood that linen wrinkles and it is expected to wrinkle.

Klein: That's all part of this information that we're talking about. It's not that women want to be dictated to by designers, or by a store, or by a magazine—but they need a choice, they need variety, but they have to be aware. They have to be helped. They need guidance.

Mello: Unfortunately, the average store today is so confusing—everything's available with too little editing.

Klein: Betty does that. Anyone who comes into your shop comes there because it's easy; you have one point of view.

Beene: There are a lot of clothes in my present collection that can be worn all year long. I don't use the term "seasonless," but anytime in the year they could be used—you simply add or take off.

Sanchez: For me, it's very difficult to understand that you have to buy summer clothes in February—it just doesn't register. Besides the liberation of clothes, I think there's a liberation about fabrics. I remember when I started in fashion, there was no way in Paris after the 15th of September to wear dark blue—no way. That's gone, finished. In our way of seeing clothes, cotton is worn in the winter, I would make cashmere robes for the spring—it doesn't really matter.

Mazzanti: It's like Christmas before Thanksgiving.

Sanchez: But you see, this thing that I am doing is very often clothes to sleep in, right? One of the biggest successes we have for the moment are Swiss batistes—wrinkles, got to iron it—and it's one of the biggest successes we have

Mazzanti: Do they sleep in it or just wear it around and then take it off when they go to bed?

Sanchez: I don't ask what they're doing with it, but they're buying it.

Does price make a difference in how women shop?

Klein: Clothes are more expensive, but what isn't? And one result of women feeling they have to spend more is they expect that clothes will last—that there is quality behind them.

Beene: It's relative quality. You know if you spend two dollars, you want two dollars worth. If you spend two thousand dollars, you want two thousand dollars' worth. There are second thoughts given to spending. It used to be compulsive buying, but that isn't the case anymore. The way women are dressing today is extremely thought out—their whole point of view, their wanting to be individual, their wanting the best of everything. As designers, we're doing our best to give it to them. They deserve it, and they have reached the point where they demand it.

Kenneth: I don't think we should put anybody off by saying, it's all going to be so expensive. Sure it is, but the best always is—people can say there's very little difference between one red wine and another red wine. There's a helluva difference, as there is in clothes. It's perfectly acceptable to say, no matter what level you're on, "There's something I can't afford, but I can learn to appreciate it; and if I can afford it at some point, I sure know the difference and I'll buy it because it will last longer or because it looks better."

Mello: But isn't it true, too, that instead of buying five moderate-priced skirts in a season, a woman might buy one better skirt or two?

Klein: I hope so.

Will ease and informality ever be given up?

Klein: Who knows? That's what is so exciting about this business.

Mello: What about taffeta dresses? And big skirts?

Klein: I don't feel they fit into our lifestyle.

Mello: They must—they're selling like crazy.

Dorso: Because it's fantasy.

Kenneth: If the working word for beautiful or pretty in 1977 is "attractive," perhaps the modern word for fantasy is "pleasure."

Mazzanti: There's a fantasy world and a reality world, and it's fun to travel between both. Women will not be shopping just to buy something new—that is not the only change available anymore. Now a woman has so many other things she can do—she can take courses and seminars, she can travel, she can go to the gym. It's just as much of a change to go and exercise as it is to go and buy a new skirt. ▽

FASHION AND ACCESSORY DETAILS

Page 119: Cygne Designs. Top, about $36. Pants, about $44. Bonwit Teller; Neusteters; Bullock's. Earrings from Adrian Jewelry. Bracelets, at Gindi Jewelry. Belt by Elegant, at Saks Fifth Avenue.

Page 120: *Left:* Bracelets, Bonwillum Designs and Rosemary Peck. Carrano sandals. . . . *Right:* Men's pants, Ralph Lauren.

Page 121: Earrings, Mary McFadden. Scarf, Yves Saint Laurent. For information see page 122.

Page 122: *Left:* For information on necklace and cuffs, see page 123. Scarfs, Yves Saint Laurent. At Bonwit Teller; Charles Gallay. Ballet slippers, by Reed J. Evins for Selva. . . . *Right:* Men's clothing: Robe, Fernando Sanchez. Pants, Ralph Lauren. Sunglasses, Colors in Optics.

Page 123: *Left:* Cuff, Saint Germain. Necklace at waist, Richard Charles Glassen. At Bonwit Teller; Garfinckel's. Sandals, Bernardo. . . . *Right:* Necklace, Susan Sung Designs. At Bergdorf Goodman; Sakowitz. Cuffs, Le Beau.

Page 124: Leather hair ribbon by Bobby Breslau. Men's clothing, St. Laurent Rive Gauche for men.

Page 125: *Left:* Hoop earrings by Aurea Jewelry; bracelets by Peter Catalano for P.C. Designs; both at Bloomingdale's. Leather belt, Veneziano. . . . *Right:* Earrings and cuff by Nell Edwards, at Saks Fifth Avenue; Neiman-Marcus. Rosemary Peck bangles, at Bergdorf Goodman; Dorso.

Page 126: Marta Salvadori shirt. About $44. At Henri Bendel.

Page 127: *Left:* Mary McFadden silk pongée shirt (Horikoshi). About $495. Henri Bendel; Nan Duskin; Martha, Palm Beach and Bal Harbour; Stanley Korshak; Stix, Baer & Fuller; Neiman-Marcus. Earrings, Aurea Jewelry, at Bloomingdale's. Belt by Elegant. . . . *Right:* Carola Polakov velour-and-polyester turnout (Dan River). Jacket, about $52; top, about $16; shorts, about $24. Henri Bendel; Bullock's. Patricia Underwood straw hat, at Bonwit Teller.

Page 140: Scarf, Fiorucci. Belt by Elegant. At Saks Fifth Avenue. Julianelli shoes.

Page 141: Earrings, Gindi Jewelry. Echo scarves at neck and waist. At Ann Taylor. Bangles, Anne Klein for Castlecliff. At L. H. Roger's, Salem, MA.

Page 142: Bangles by Gindi Jewelry. Mario Valentino shoes.

Page 143: Sterling silver braided mesh at wrist, Editions by Helen Z. At Altman's.

Page 144: Geoffrey Beene for Jewel Case, belt. At Henri Bendel. Bangles, Gindi Jewelry. Straw bracelets, Lecour-Johnson.

Page 145: Vermeil bangle, Rosemary Peck. At Saks Fifth Avenue. Wood bangles by Jonson & Marcius for V.V.G. At Bergdorf Goodman. Sandals, by Reed J. Evins for Selva.

Page 168: Diamond hoop earrings; diamond and emerald, diamond and ruby bracelets. All from Carimati Jewelers.

Page 169: Earrings, of gold and mother-of-pearl, from Bulgari-Danaos Ltd.

Page 170: Cathy Hardwick cotton-and-linen camisole. About $30. Bergdorf Goodman; T. Edwards; Claire Pearone; Carson Pirie Scott; Bullock's. La Tienda earrings. Belt by Elegant, at Saks Fifth Avenue.

Page 171: Jonathan Hitchcock silk crêpe de Chine camisole and pants (Kabat), cardigan (Abraham). Turnout, about $358. Saks Fifth Avenue; Lillie Rubin-South and West; Higbee's; Claire Pearone. Les Bernard earrings, at Bonwit Teller. Rosemary Peck bracelets, Bergdorf Goodman; Dorso. Shoes, at Mario Valentino.

Pages 172-173: Calvin Klein. Bloomingdale's; Dayton's; Hovland-Swanson. **Patricia Underwood.** Barney's International Boutiques; Collection III, New Orleans. Rope belt by Calvin Klein for Omega, at Bloomingdale's; Burdine's. **Hadley-Kalbe,** at Bloomingdale's; Marshall Field. **Echo Scarfs.** Altman's; Woodward & Lothrop. **Pan Oceanic Eyewear,** at Altman's. **Arthur Ashe by American Optical.** H.L. Purdy Opticians. **Corinne Bricaire,** at Henri Bendel. **David Leong—New York.** Bloomingdale's; Propinquity, Los Angeles. **Criss Optical,** at eye-care specialists. **Britta for Cinnamon,** at Bloomingdale's; Safari, Aspen. Capezio shoes at Bergdorf Goodman; Robinson's, California. Belt, Yves Saint Laurent. **Kaufman Surplus,** 623 Broadway, New York, NY 10012. Separate shoulder strap, $2.50 post paid. **Ralph Lauren.** Bloomingdale's; Bullock's. **La Bagagerie,** N.Y. and Beverly Hills. Sunglasses, at **The Ultimate Spectacle.** Shoulder-sack, at **Fiorucci. Barbara Bolan.** Lord & Taylor; Saks-Jandel. **Speedo,** available at most sporting goods stores. **Bonnie Doon,** at Altman's; Hudson's. **Bonnie August of Danskin,** at Bloomingdale's; Burdine's; Hudson's. Sunglasses by Pan Oceanic Eyewear, at Altman's. **Town Accessories,** at Bloomingdale's. **Anne Klein for Robinson and Golluber,** at Bloomingdale's; Bullock's. **Gilles de Roy.** Bloomingdale's; The Vault Jewelers, Chicago. **Texas Instruments.** Bloomingdale's; Foley's. **NoIR Sunglasses by Recreational Innovations,** at Meyrowitz; Superior Optical, Los Angeles. **Capezio,** at Bergdorf Goodman; Robinson's, California. **Joan and David Helpern for Martini Osvaldo,** at Ann Taylor; Filene's. **Britta for Cinnamon.** Bloomingdale's; Pepperweed, Cambridge. Sunglasses, at **Lugene's. Kandahar Designs,** at Sermoneta. **Christopher, Peter and Jane for George Graham,** at A.O. White, Springfield, MA. **Peter Catalano for P.C. Designs.** Bloomingdale's; Bullock's. **Meyrowitz** goggles. Mask, at **Richard's Aqualung, N.Y. 6 Love by Tropical.** Bonwit Teller; Bullock's. **Polaroid** Camera.

Page 174: Bangles, Eva Graham. Shawl, Anne Klein for Robinson & Golluber. Shoes, Goody Two Shoes. At Fiorucci.

Page 175: Earrings, Patricia Von Musulin. Cuff, Mary McFadden. Shawl, Yves Saint Laurent. At Bonwit Teller; Charles Gallay. Sandals, at Charles Jourdan Salon.

Page 176: Patricia Von Musulin earrings, at Kruger Gallery. Geoffrey Beene belt. Thin bangles by Vesla Frank, at Bergdorf's Port of Call. Hammered bangles, Rosemary Peck. Rafael Sanchez batik bracelets, at Henri Bendel. . . . *Inset:* Geoffrey Beene shoes.

Page 177: Earrings, Aurea Jewelry. Yellow gauze tie at waist, Serendipity. . . . *Inset:* Bangles by Vesla Frank, Eva Graham, and Rosemary Peck. Bobby Breslau tie at waist. Calvin Klein shoes.

Page 178: Straw hat, Patrica Underwood. At Barney's International Boutiques; Marie Leavell. Renauld sunglasses, at Lord & Taylor. Belt by Elegant. At Lord & Taylor. Shoes, Calvin Klein. At Neusteters.

Page 179: *Left:* Bracelets, Lecour-Johnson. Geoffrey Beene belt. . . . *Right:* Necklace, Van Cleef & Arpels. Geoffrey Beene sandals: Delman at Bergdorf Goodman.

Page 180: Straw and brass bangles by Rafael Sanchez, at Henri Bendel.

Page 181: *Left:* Bracelets, Eva Graham and Terrafirma. Belt, Terrafirma. Bag, Rafael Sanchez at Henri Bendel. Calvin Klein sandals, at Neusteters.

Page 182: *Left:* Earrings, by Susan Michel Designs. La Bagagerie belt. Bangles, Rosemary Peck, Rafael Sanchez, Vesla Frank. . . . *Right:* Le Beau bangle. Renauld International sunglasses.

Page 183: *Left:* Belt, Veneziano. Bangles, Red Cobra by Frank Giordano and Bergere. . . . *Right:* Echo scarves. Bangle by Andrew Hatfield for Kruger Gallery.

MONEY

(Continued from page 187)

thing on a credit card that wound up in fourteen pieces when delivered? Or spot a mysterious charge in your statement?

We all know of horror stories about errors getting "stuck in the computer," and nothing short of paying the bill—even if it is wrong—seems to satisfy the electronic monster.

Now there is the Fair Credit Billing Law that makes it a lot easier to straighten out such problems. It defines what billing errors are:

- Any charge not made by you or someone authorized by you to use your account.
- A charge that is poorly identified, in the wrong amount, or on a different date than reflected in the statement.
- Something that you did not accept upon delivery, or that was not delivered according to agreement.

Billing errors also include failure to credit your account properly, computational or computing mistakes, or mailing your statement to the wrong address—provided you notified the creditor at least ten days before the end of the billing period.

The new law establishes procedures for ironing out such errors. If you think there is a goof in your statement, you have sixty days to notify the creditor, in writing. Your letter should include name, address, account number, and a statement to the effect that you think there was an error, and the suspected amount of same.

Note: While you are waiting for a reply, you do not have to pay the disputed amount, or any minimum payments or finance charges that apply to it—but you are still obligated to pay all parts of the bill that are not in dispute.

The creditor has thirty days to answer your letter and a maximum of ninety days either to correct the error or to tell you why the original bill was correct. If he is right, you are liable for all charges, including interest and finance charges.

But, while all this is going on, the creditor cannot queer your credit rating by sending in a bad report to the credit bureau; nor can he turn the matter over to a collection agency. He just has to sit it out—the same as you do—until the matter is settled. ▽

VOGUE PATTERNS

(Other views, yardages, details: pp. 182-183)

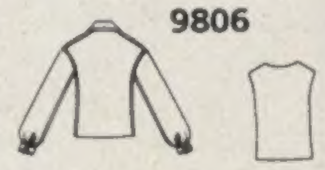
9827



The pretty overblouse. Vogue Pattern 9827. Sizes 8-16. For size 12: 2½ yds. 45″ fabric. $4; in Canada, $4.40.

Fresh linen tops. Vogue Pattern 9806. Sizes 8-16. For size 12 shirt: 2¾ yds. 36″ fabric; for vest, 1¾ yds. $4, in Canada, $4.40.

9806



9453



9737

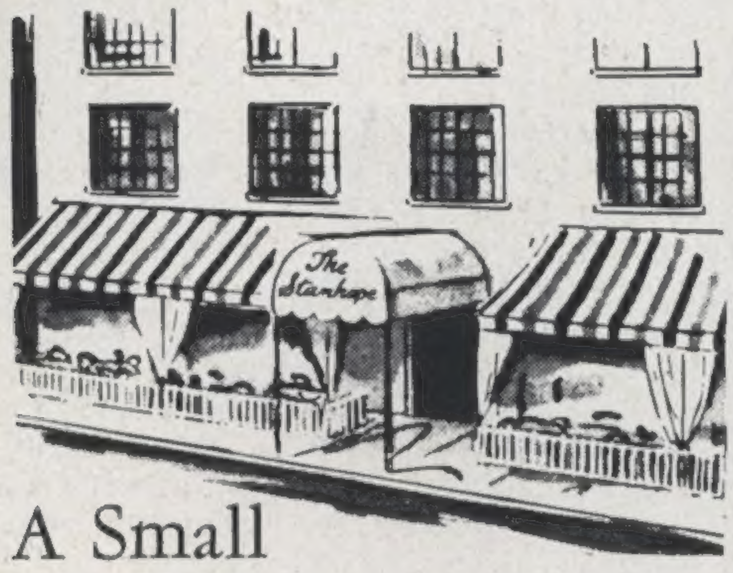


The soft sliding tunic. Vogue Pattern 9453. Sizes 8-16. For size 12: 2¾ yds. 36″ fabric. $3; in Canada, $3.30. . . . **The shirt-tunic.** Vogue Pattern 9737. Sizes 8-16. For size 12: 3 yds. 43/44″ fabric. $3; in Canada, $3.30. **Reminder:** We made all patterns a size larger and cut them (except vest) 8″ longer than length pattern calls for.

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HOW YOU LIVE

(Continued from page 156)

everybody. I went to two fairly large dinner parties where the menu was salt-free and a very good one. And no one put salt on.

Different climates require different foods. For example, tropical climates require cold fish, cold soups, lighter food. Many more things made with fruit. And green vegetables lightly cooked, without the body-heating element of oily ingredients. Just a little meat and chicken. It is important to stay away from saucy things.

What are our priorities now?

Hampton: We live in a time of divergent taste because of the individuality which is such a strong part of modern living. People whose mothers were ordinary cooks have become terrific cooks. Or, when they were little, maybe all they did in the garden was mow grass, but now they really love gardening. Maybe they hate cooking and they love gardening. Or some people take a great interest in having workshops in their garages.

A lot of people are fascinated by becoming good at something and doing something domestic, especially as more and more people have jobs that give—as well as some sense of satisfaction—a sense of confinement and sometimes the boredom of routine.

"Men are much more involved in the household"

Men are much more involved in the household. I think anyone who decorates now is aware of the fact that men are saying, "No, I'm not going to have that. I hate that chair" . . . sort of the underside of the women's movement. I know men who do the cooking and who are part of the life of this new informal woman.

They share domestic things and they share the fact that part of the working day they're both out making money. Therefore, they want to have a lot more individualism in their houses.

Beard: Up until this generation people were not really brought up to enjoy cooking and they didn't know the fun of the kitchen. All you have to do is to wander into homes, both here and abroad, and see the kitchens in the homes to know why people didn't cook. The kitchens were like cells. They had nothing that was functional. There was no beauty. They were grim places.

With the disappearance of household assistance and help, people began to play with food and they began to eat in new places. They wanted to reproduce what they'd eaten. They became fascinated with the kitchen and what was in it.

The fact that people traveled more and ate a greater variety of foods had something to do with it. They suddenly became intrigued—I had *this* in Hong Kong, I had *this* in Paris, I had *this* in Vienna. And I'd like to do it.

De la Renta: Time is very important. But time was always important. Twenty-five or 50 years ago the woman had to do the same housework but she was doing it with her hands—washing, cleaning, dusting, beating the eggs, etc. So she had an idle mind, and she started thinking of what a better life she would want.

Today, she thinks she has found a better life outside of her home and her mind is computerized. She rushes into her house, presses a few buttons and everything starts working very fast. The woman has changed the way of using her time, but she has the same amount of time she had 50 years ago.

Beard: Once a woman gets in the kitchen and starts to take a serious interest in food, she's going to equip that kitchen with the best stuff she can, I know it.

I have enough students during a year who are equipping kitchens and who ask advice. Take one gleaming example and that's the Cuisinart. It's something that costs now $225 and it's been a phenomenal success because it does things that nothing else has ever done. It is another person in your kitchen. It has helped people to do many things that they would never do otherwise, saves time, and, I'm sure, saves money.

The same way with knives. Once she learns the principles of using tools in the kitchen, she will buy a knife intelligently and take care of it and sharpen it. This is not the woman who is devoting her entire life to cooking but one who likes to cook as part of her living pattern.

What should we expect from the future?

Rudolph: Several things are inevitable in the next decade. Some you won't like at all, but I think we can't escape it. One is the change in the single-family house. Its median cost is now about $48,000 and there are very few people who can afford to build such houses. The industrial revolution, whether we like it or not, has not run its course. In housing this undoubtedly means, among other things, the use of trailers, mobile houses, modulars . . . anything that can be shipped down the highways of this country. That, in turn, means greater restrictions of space, and utilizing that space in more adept ways.

The sophistication of natural and artificial light to change a mood will increase. If the light comes from below, there is a bonfire aspect; if from above, a more festive aspect. If from the side, there is a focal concentration on an object, such as a television set or a marvelous painting. If you have a room with a pool of light in the center, it makes another intimate space within a larger space, like a proscenium theater. When it comes to natural light, the whole history of window treatment is based on how windows soften light and soften the mood. A dappled light is different from a clear light, for example.

Another thing: partially because of smaller space and more and more gear to store and more and more electronic stuff, you will find an effort to have fewer free-standing elements of furniture. Right now, quite often the number and size of legs in a given interior is for me a game. I count them, put them in categories and think, well, how did they get to be that way? For good reasons there will be further simplification. My ideal room would have no furniture in it whatsoever. I've worked on that a bit with no great success. Yet, there's a great inevitability about it. ▽



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